The EDITH *and* LORNE PIERCE
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Queen's University at Kingston

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HOW TO READ;

A DRILL BOOK

FOR THE

Cultivation of the Speaking Voice,

AND FOR

CORRECT AND EXPRESSIVE READING.

ADAPTED FOR THE USE OF SCHOOLS,

AND FOR PRIVATE INSTRUCTION.

BY RICHARD LEWIS,

Teacher of Elocution, Author of "The Dominion Elocutionist," &c.

Authorized by the Minister of Education.

3RD EDITION,

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Explanation of Marks used in this Work.

| Brief pause.

‖ Long pause.

(′) Rising inflection.

(ˋ) Falling inflection.

— (Dash over the word) Monotone.

◡ Rising circumflex.

◠ Falling circumflex.

> Swelling at the beginning of the voice.

<> Swelling in the middle.

.< Swelling at the end.

Emphasis indicated by *italics*.

Stronger emphasis by SMALL CAPITALS.

Strongest emphasis by **heavy faced type.**

H. P. High pitch.

M.P. Middle pitch.

L. P. Low pitch.

1103285

Works Consulted in Preparing the Drill Book.

The Philosophy of the Human Voice, By Dr. Rush.

Vocal and Physical Training, by Lewis B. Monroe.

Orthophony, by Prof. Wm. Russell.

Vandenhoff's Elocution.

Bell's Elocutionary Manual.

Principles of Speech, by A. M. Bell.

The Cultivation of the Speaking Voice, by Dr. Hullah.

King's College Lectures, by Prof. Plumptre.

Elocution, by Prof. McIlvaine, Princeton College.

Thelwall's Lectures on Elocution.

Rev. W. Cazalet on the Voice.

The Human Voice, by Dr. Trall.

Abbott's English for the English People.

Prosodia Rationalis, by Joshua Steele. 1779.

Lectures on the Art of Reading, by Thos. Sheridan, A. M. 1775.

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PREFACE.

The object of this work is to supply the schools of the Province with a course of systematic training in the culture of the speaking voice, and instruction in correct and expressive reading. The first sections of the book embrace all exercises that tend to develope and improve the vocal organization, and to improve the ear. The voice and the ear are the important agents in the music of speech; and as the voice of youth is flexible, and in the best condition for direction and culture, and the ear is quick to appreciate all the variations of tone which give expression to speech, a system of culture founded upon scientific principles cannot fail to be beneficial, and to give to our system of teaching to read some of the qualities of a true art.

These exercises as a species of vocal gymnastics are also of the first importance, as they bring into vigorous and healthy action the muscles around the chest, and those important organs, the heart, the lungs, the throat, and all the agents which combine to produce voice.

The exercises upon the vowels and consonants which are associated with the vocal exercises are founded upon the true phonetics of the language. Pronunciation is subject to all the influences of bad examples and provincial corruptions. If speech is to be correct and refined, and the true sounds of a language preserved and established, the teacher must be guided both by the approved sounds of the letters, independent of local customs, and by the action and position of the organs used to utter sounds. This method places pronunciation on a scientific basis, and protects it against the attacks and corruptions of

local customs. Hence it is of the first importance in teaching to read and speak correctly, that the pupil should, by regular drill, be made familiar with the true sounds of the vowels and consonants.

It is important to remember that the voice of youth changes, and is succeeded by the voice of adult age; and any drill devoted to the culture of the *first* voice, without reference to the changes that must succeed it, would be positively injurious. But there are preparatory exercises in vocal gymnastics, as there are in all other gymnastics, which strengthen the muscles and quicken the senses without injury to their future development, or to the changes which adult life brings upon them; and these are most appropriate to the sphere of the school room. It is the utter neglect of this principle, the utter absence of all culture of the speaking voice in the education of youth, that makes musical speech and expressive reading such rare qualities in after life.

The sections devoted to expressive reading are explained on the principles of sentential analysis. It is true that a thorough and just understanding and conception of a passage are the best guides to its expressive delivery. But all this pre-supposes a ripened judgment, a cultivated voice, and an acute ear. The exercises of the first sections of this "Drill Book" cannot fail to secure the last two qualifications. But the first is not likely to be possessed by youth. The preparatory step is to make the pupil familiar with the structure of the sentences and the relation of all the members to each other. The sentence is the garb of the thought, and as pupils are drilled in analysis they learn to understand the bearings and relative importance of the thoughts by the study of the structure of the sentences. A pupil who could not fathom the depth and breadth of an abstract thought, or the intensity of a passion, could easily be taught to distinguish between a principal and a subordinate

clause or phrase; yet that very study would be preparing the dullest scholar for the profounder analysis of the sentiment. Hence it is considered that the first studies in elocution must be mainly guided by the analysis of the sentence. In that view the principles and rules in this book have been formed; and a very large and long experience in teaching the art of elocution has convinced the author that this is the easiest as well as the most successful method for instruction in expressive reading.

The best hope that the author can have of this "Drill Book" is that it will be *suggestive*. The subject is advancing in public estimation; and while in this Province we have done nothing yet to establish our system of teaching to read on a broad and scientific basis, its necessity has been admitted by every one. In England, professorships of Public Reading have been established in connection with leading Universities; but the United States have gone beyond this, and in attention to teaching reading as an art have taken the foremost place. Dr. Rush was the first to place the Art of Reading on a scientific basis; and all who have studied the subject, or taught it in any form, are indebted to his eloquent and profound treatise on the *Philosophy of the Human Voice* more than to any other work. To this work the author of this book is largely indebted. Appended is a list of other books which he has consulted, and which the teachers and students may find useful for reference. The plan of this book is similar to that of Professor Monroe, the Superintendent of Vocal Culture in the Public Schools of Boston, and several of the illustrations have been selected from his manual. Professor Monroe has established the success of his system in Boston, and his book may be safely taken as a model for similar exercises in Ontario.

A special series of selections follows the instruction, marked for practice; and as most of the illustrations are similarly marked, the attention of the reader is directed to the explanation of the marks on page XII.

The Examination Papers and Questions at the end of the book form an original, novel, and most important feature of the work. They demand a knowledge of theory from the candidate, and this knowledge, especially to teachers, is, to say the least of it, as necessary as skill in reading well. They were suggested to the author by one of the County Inspectors, who understood that skill in reading well was not sufficient for the successful teacher, and who was anxious to test candidates in their knowledge of principles. The questions have been prepared with that object, and as they demand from the candidate not only a knowledge of the theory of good reading, but a knowledge of the subject-matter and spirit of the text, the author trusts they will be suggestive and useful.

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Method of Using the Drill Book.

The exercises and instruction in this book are designed and arranged for all grades of pupils in Public and Collegiate Schools. These exercises, however, may very properly be divided into two branches, viz.: (1) Those which can be safely practised by the very lowest grades, and (2) those which are best adapted to the higher grades. The table of contents indicates these two branches by having all that is adapted to the capacity of the lower grades printed in roman type, and all that is adapted to the higher grades in small capitals.

Thus the Breathing and Chest exercises may safely and advantageously be commenced in the alphabet class; and to that and all the lower grades the practice in sounding correctly, and with all the appropriate vocal gymnastics, the vowels and consonants is indispensable.

The principles of expressive reading, for their full comprehension, require the experience and knowledge of grammar and analysis, which can scarcely be expected before pupils have passed through the Fourth Reader. A few, however, of the leading principles, such as those for Inflection, and even for Pause—the former depending on the completeness or incompleteness of the thought or the sentence, and the latter on the parts of speech—may be introduced with the studies of the Third and certainly with those of the Fourth Reader.

The orotund voice belongs to the period of early manhood, when the second voice has set in; and although it is quite fitting that the classes just entering on that period should have some

knowledge of the method by which the voice of manhood can be strengthened and improved, yet it would be useless and unwise to drill the immature voice of youth in this quality, which especially belongs to the age of manhood.

The Physicial Culture of Chapter III., Section I., is an occasional exercise, which may be varied, lengthened or curtailed, according to the necessities and time of the pupils.

The really important exercises begin with the second section. The teacher should in successive lessons and exercises practise the movements one after the other, but he should not dwell too long on any one exercise. The best method is to take portions of several lessons in each lesson :—Chest exercises, Breathing, Vocalization, Articulation, and even Inflection and Pitch, following each other in order, but no one singly occupying the whole time of a lesson.

If the teacher is able to set the example of expressive reading, he should always start a practice with simultaneous reading, naming as he gives the example, with his own voice, the leading features of the passage.

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SECTION I.

CHAPTER I.

The Organs of Speech.

1. An extensive knowledge of the vocal organization is not necessary to the study of delivery or of music; but as the names of the vocal organs are often used, and their action and position are frequently referred to in all treatises on vocal culture, a very brief view of their structures will aid the lessons of the teacher and the studies of the pupil.

2. The chest is the seat of the vocal organs. It consists of a bony framework connected by elastic muscles. This framework is formed by the breastbone, or **sternum**, placed perpendicularly in front of the breast, and the twelve pairs of ribs which are attached behind to twelve dorsal vertebræ, and the upper ones in front to the sternum, and the lower ones to each other. These ribs form the wall protecting the important organs of the chest; and, although bony in their structure, they are joined to the vertebræ, to the sternum and to each other by a soft and elastic hinge, so that they offer no impediment to the free action of the lungs. In fact, all judicious exercises of the arms and of the voice enlarge the cavity of the chest, and strengthen the outer walls as well as the internal organs.

3. These organs consist of the heart and the lungs, the lungs occupying the cavity of the chest on each side of the heart. They fill the chest cavity. They constitute the basis

f the breathing and blood-circulating organs, and are separated from the stomach and blood-creating organs and the intestines by another organ of great importance to the full exercise and development of the lungs and the voice—**the diaphragm. The diaphragm is a membrane that lies across the body, and by its muscular contraction and dilatation it becomes the principal agent in inspiration and expiration.**

4. The lungs are formed of innumerable cells into which the air enters, and over which the blood passes, that it may be purified before it re-enters the heart for circulation. All these vessels, bronchial arteries, veins, lymphatics and nerves, are held in one compact form by the cellular tissue, called **parenchyma.** The lungs receive the outward air through another important vocal organ, the **trachea,** or windpipe. This organ, in its lower part, branches off into two divisions, which pass to the right and left, and are subdivided and ramified throughout the entire lungs. At the top of the windpipe is the **larynx,** whose structure is especially adapted to produce voice. The construction of this organ is complicated, and too minute for explanation in this work. It is sufficient to state that it acts upon the passage of the air by the contraction of its muscles and cords. Its opening, or entrance, is called the **glottis,** which opens or closes as we will to produce voice. When the passage is entirely opened no sound is produced; but as we will to speak or sing the aperture is narrowed, the edges of the glottis vibrate, and sound is heard. Just above the larynx, and between it and the mouth, is a broader passage called the **pharynx,** which is the entrance to the mouth; and this pharynx can be contracted and expanded by the will so as to form important modifications of speech.

5. The palate of the mouth is arched, and admirably adapted as a sounding board to give tone and purity to the voice, and

the back of the palate is soft and pendulous, forming a tongue-like projection called the **uvula.** This little organ has very important uses in the production of voice. It is always moving, elevated or depressed as we speak, and **can be elevated at will after a little practice. When it is very much depressed and the larynx raised, the breath passes into the nose and the voice becomes disagreeably nasal, losing all purity of tone.** Hence the importance of controlling its action, as the **conditions of pure tone require the elevation of the uvula,** the **depression of the larynx,** and **the enlargement to the fullest extent of the pharnyx.**

6. The **tongue, teeth** and **lips** are all essential organs of speech. The deep and rich tones of the orotund voice depend upon the depression and proper action of the tongue; the fulness and clearness of consonant sounds—that is, **correct articulation—is due** to a **vigorous action of the teeth combining with the tongue**; and while protruding or indolent action of the lips is ungraceful, their right management completes the finished and graceful execution of speech.

7. The inhalation of breath is a most important function of vocal exercise. Frequent breathing exercises, when executed with vigour, so as to fill the lungs to their utmost capacity, open and bring into action the remote cells which lie almost inactive during the process of common conversation, and thus have a most beneficial effect on the general health.

8. Again, the proper action of the diaphragm and the abdominal muscles contributes chiefly to secure vigour and power and purity of voice. The diaphragm expels the air by relaxing and curving upwards, and thus, aided by the abdominal muscles, drives out the voice with the utmost force, while the bony structure around the upper organ is kept steady and easy. On the other hand, when we inhale, the lungs fall, the diaphragm is contracted, and the curve becomes flattened and depressed.

9. The vocal cords *must* be acted upon by the air; and as it always demands *more* air for speech and song than for common respiration, it will be seen how important it is to renew incessantly the supplies. Besides, these vocal cords become more vigorous and regular in their action, with judicious practice. In common practice, as of speech, it has been calculated that they undergo 240 different changes at the mere will of the speaker. Great singers can far exceed this, as their organs are under constant discipline; and it is reported of Madame Mara that she could effect as many as 2,000 changes.

10. It is practice that gives this great power to these cords. But the practice must be scientific. It then is never attended by bad consequences; and **when public speakers lose their voices the injury is never caused by over-speaking, but by speaking in violation of the physiological laws which govern the voice and secure its health.**

Management of the Breath.

11. The management of the breath demands careful attention. One invariable rule should be observed in all vocal practices—the speaker or reader should **inhale through the nostrils.** It brings into action the nasal passages, which play an important part in speech. It prevents that irritation of the throat which often follows a sudden and strong inhalation through the mouth; and its general effect, too, is beneficial to the whole vocal structure.

12. "Nothing can be more hurtful to the pure quality of the voice, and nothing scarcely more injurious to the *larynx* and the *lungs*, than the habit of gasping in the air, without any system or method, by the open mouth. Take this as a golden rule, that the breath should, not merely when reading or speaking, though *then I hold it indispensable*, but at all times and under all circumstances, be taken into the lungs *only through the nostrils.* I assure you most earnestly, that if there be any tendency to disease or weakness of the *lungs* or of the *larynx, trachea* or *bronchial tubes*, the observance of this rule is of vital importance to

health—nay, I am sure I am not going too far when I say it is in some extreme cases a matter almost of life or death. Believe me, that all most all the injury which clergymen and public speakers do themselves in the discharge of their duties in the church or on the platform, arises from this very common but most erroneous habit of gasping or pumping in the air through the open mouth."—*Professor Plumptre, of King's College, London.*

13. The Rev. A. S. Thelwall, an eminent elocutionist, also of King's College, wrote that "the habit of taking in breath only through the nostrils could not well be overrated." George Catlin, the well-known North American Indian, traveller, bears similar evidence to the value of this habit, and states that the Indians, when on the war track or the hunting expedition, practise this habit and regard it as indispensable to maintain their physical energy.

14. The Method of Practice.—There is no necessity to close the mouth. "A slight application of the tongue to the roof of the mouth, accompanied at the same time with a very slight and almost imperceptible drawing back of the head, will cause a very large amount of air to enter the lungs, quite noiselessly, by the passage of the nostrils." But, in fact, when once the habit has been acquired, it is done unconsciously and without any formal effort. Although the habit may be easily acquired at any age, it should commence in early life and should be practised at all times. "The habit of sleeping with the *mouth open* in early life has a very injurious effect on the breathing and vocal organs; and not only this, but it tends to distort the jaw bones and deform the teeth." *(Dr. Trall.)*

15. Another habit of great importance is that of breathing at regular intervals when speaking. The common practice is to speak or read until the lungs are emptied, and then to inhale with great force. This seriously irritates and finally injures the vocal structure. The reader or speaker should **breathe every time he pauses**; and as pausing occurs far more frequently than the grammatical punctuation indicates, there are occasions for breathing after the utterance of every three or four

words. This is most important to all who have to speak before large assemblies, as there is then always a greater consumption of breath. The exhaustion and the decay of vocal power is largely due to the neglect of this economy in breathing.

16. The exercises offered in this work are especially adapted to cultivate the management and economy of breath; and teachers as well as pupils who will faithfully practise them will derive the greatest benefit from them.

CHAPTER II.

17. Hints and Suggestions to Teacher.

I. Do not continue too long at one exercise; vary the exercises.

II. Practise frequently and regularly rather than long. Daily practice of ten minutes will produce better results than one hour or two hours per week.

III. Let the vocal exercises generally follow some study which has been wearisome or exacting on the mind. The breathing and shouting are healthful, and always welcomed by the pupils. It is science in amusement.

IV. Practise in the open air as much as possible, and when in the school room let the air be pure as possible, windows open, etc.

V. Practise standing up, body erect as at military drill. Do not allow the pupils to sway about or use any ungraceful action or position.

VI. Insist upon all exercises being uniform, simultaneous and instantaneous.

VII. Throw life and enthusiasm into every exercise by *your own* EXAMPLE.

VIII. Vary the exercises by occasionally getting one pupil or a small group of pupils to go through any practice, while the others look on and listen.

IX. Do not be afraid of doing an exercise yourself before the class. If you fail, the laugh that follows will do all good.

X. Do nothing in excess, as excess injures. Use not too much violence with the arms, and never let the voice exercises get so loud as to be unpleasant or harsh.

XI. Change often from the violent to the gentle, and *vice versâ.*

XII. If you have room, either in the school room or the play ground, get the pupils to practise vocal exercises of every kind when marching, keeping time with feet, arms, and voices in harmony.

CHAPTER III.

General Physical Culture.

18. Gymnastic exercises, especially such as act on the chest muscles, are of great importance, and should always be associated with the special exercises of the succeeding sections.

19. It is always useful to commence the special vocal practice with some preliminary muscular actions, and any of the preparatory movements of gymnastic establishments will serve the purpose.

20. The following exercises, taken from various sources, will assist to guide teachers who have had no previous drill.

CARRIAGE OF THE BODY.

21. Place the feet close together, so that the heels shall touch at the side, and the toes be pointed to right and left like a V; keep the knees straight, let the arms hang down straight from the shoulders, and the elbows be turned in and close to the sides; the middle finger should be parallel with the seam of the pants, or if in open file the palms of the hand are to be turned full to the front, with the thumb close to the forefinger; the hip should be drawn back and the breast advanced, but without any appearance of stiffness; the body straight and inclining forward, so that the weight of the body may bear principally on the fore part of the feet; the head to be erect but not thrown back, the chin slightly drawn in, and the eyes looking straight to the front.

22. *Extension—First Exercise.*

I. Stretch the hands straight in front, level with the shoulders, the palms meeting.

II. Separate the hands, keeping them at the same level, arms straight, and try to make the backs of the hands meet behind.

Repeat many times, the teacher calling out *one, two—one, two*, not too fast. After expertness has been acquired, let the pupils also call out *one, two*.

23. *Second Exercise.*

I. Bring hands and arms to the front till the fingers meet at the points; then raise them with circular motion over the head, tips of fingers still touching.

II. Throw the hands up, separating them, extending the arms smartly, palms turned inwards; then force them obliquely back and let them fall gradually to the position of "attention"; keep the neck and chest elevated.

24. *Third Exercise.*

I. Stretch the hands in front as in first exercise, palms upwards.

II. Close the hands and bring the elbows smartly back until the hands are level with the sides.

III. Send forth again with great vigour.

25. *Fourth Exercise.*

I. Bend the arms, turning the closed hands upwards until they touch the shoulders.

II. Drive the arms upwards with the utmost force.

III. Bring them down with equal energy.

26. *Fifth Exercise.*

I. Raise the hands in front of the body to the full extent of the arms, and in line with the mouth, palms meeting, but without noise.

II. Separate the hands smartly, throwing them well back, slanting downwards; at the same time raise the body on the fore part of the feet.

III. Resume position No. I. In this exercise repeat *one* and *two* several times before giving *three*.

27. *Sixth Exercise.*

I. Assume position, throwing the weight of the body on the point of the feet. Raise the hands clenched in front of the body as in Exercise 5.

II. Separate the hands smartly, throwing the arms back in line with the shoulders, back of the hand downwards.

III. Swing the arms round as quickly as possible from front to rear.

28. *Seventh Exercise.*

I. Assume position. Stretch out both hands, with fists tightly closed.

II. Bring them slowly over the head, and make them revolve in circles, first forward and then backward. Perform this exercise very slowly. Practise also walking, and especially *up a hill.*

29. *Pole Exercise.*

I. Take a pole, light, and about six feet long; hold it with the two arms extended from each other, and as near the ends of the pole as possible.

II. Now raise it and whirl it behind the head, then over to the front.

III. Whirl it from one side to the other, taking it behind the head with one movement, then passing in a circuit until it reaches the other side of the body, and is brought round again to the front. Repeat this exercise many times, counting aloud each circuit made until you reach fifty. This is a splendid exercise for developing the chest.

30. *Marching Exercise.*

I. Get the class to march in order, and sing any song or repeat the words of a poem as they march. March quickly and recite slowly.

II. March slowly and recite quickly.

Exercises of this kind are all the better for being practised under difficulties, as over uneven ground, or up a hill or stairs;

they not only strengthen the lungs, but train the pupil to control the breathing and speaking actions; so that whatever the limbs may be doing, the lungs and vocal organs can act independently of them.

31. It is not necessary to go through *all* these exercises every time the class is to be drilled in the regular voice practice that follows. One or two of them will suffice before each of the regular exercises.

32. *Finally,* all who wish to strengthen the vocal organization ought to sustain the general health by general exercise and temperance. All alcoholic drinks and tobacco are exceedingly injurious to the delicate organs of the voice. Tight compressions around the chest should never be used; the throat should be free and as open to the air as possible, winter or summer. People who wrap their throats up in great folds of cloth to keep them from catching cold, are really inviting the colds they fear. The slightest exposure endangers the throat so carefully wrapped up. The open throat is not only the best to strengthen the internal organs, but the best guard against colds. The chest, and back, and throat should also be sponged with cold water every morning throughout the year.

33. A proper diet also is of the first importance, besides abstinence from spirits and tobacco; all greasy food, too much butter, sweets, candies, ice creams, very cold and very hot drinks, are detrimental to the production of a good voice

SECTION II.

CHAPTER I.

Chest Exercises.

(Adapted from Monroe's Manual.)

34. *Breathing Exercises.*

I. *Position.*—Feet moderately apart; one foot slightly in advance of the other; body resting on one foot; arms akimbo; fingers pressing abdominal muscles in front, and the thumbs on the dorsal or back muscles on each side of the spine; the head erect, but not stiff; shoulders thrown backward and downward.

II. *Active Chest.*—Raise and expand the chest and the upper part of the body, throwing it slightly back, as if defying a blow. Fig. 1.

III. *Passive Chest.*—Relax the muscles; let the chest fall, and the entire relapse as when fatigued and resting. Repeat these exercises six times. Aim at gracefulness and vigour in sustaining the *active* chest, as it is the position best adapted for all future exercises. See Fig. 1.

Fig. 1.

35. *Deep Breathing.*

I. Inhale quickly through the nostrils, and keep the shoulders still.

II. Send out the breath through the mouth slowly and quietly, as in common breathing. Sustain the *active* position.

III. Repeat six times, sending out the breath alternately through the mouth and through the nostrils.

36. *Effusive Breathing.*

I. *Active Position.* Draw in a full breath to the greatest capacity of the lungs. Hold on for a few seconds, then exhale through the open mouth, as if gently sounding the letter *h*.

II. Repeat six times.

37. *Expulsive Breathing.*

I. Draw in the fullest breath as before, then expel with considerable force as in a whispered cough, but prolonged as much as possible.

II. Repeat six times.

38. *Explosive Breathing.*

I. Inhale as before; then drive out the breath with sudden and great force, as if whispering very loudly "*who*" to a person in the distance.

The mouth should be well opened, and the breath should be driven forward in a straight column to the front of the mouth, as if aiming to strike a distant object. Avoid irritating the throat. *Whenever the exercise causes coughing, the effort is too violent.*

II. Repeat six times.

39. *Abrupt Breathing.*

I. Draw in the breath in jerks, and expel in jerks.

II. Draw in jerks, and expel with a sudden and brief whisper.

40. *Whisper Exercise.*

I. Read any passage in a loud, distinct whisper, so that every word shall be clearly heard by a person in the distance.

This exercise must not be continued too long, and when the head begins to feel dizzy it should be stopped.

41. *Recapitulatory Exercises.*

Repeat each of the above exercises in the order given, and with as little pause between as possible.

CHEST AND ARM MOVEMENTS.

42. *Percussion of the Chest.*

I. Fix the arms bent as in Fig. 2, hands open towards the chest, fingers slightly bent, so as to be able to tap the chest just below the collar bone. Take a deep inspiration through the nostrils. Hold the breath in during the exercise.

Fig. 2.

II. Strike on the chest rapid percussive blows with the flat of the fingers, wrists held slack. Strike as long as four can be counted, common time.

III. Give out breath through nostrils, count two, inhale deep, breathe as before ; two counts. Repeat first exercise.

Caution.—The blows should be light at first ; then when the practice is easy they may beincreased in force, but must always be free from violence.

43. *Percussion with Arm Movement.*

I. Inhale full breath, swing the arms from the shoulder alternately with slack joints, giving elastic, but not heavy blows upon the chest with the flat of the fingers, just below the collar bone. The right hand strikes upon the left side of the chest, and left upon the right side ; give two blows each time with each hand. See Fig. 3.

II. Exhale and inhale as before, and repeat six times.

Fig. 3.

CHAPTER II.

44. Chest Expansion, with Breath Exercises.

Position.—Elbows sharply bent and close to the side ; fore-arm horizontal, fists clenched, palm upward. Take a deep breath and hold it in.

I. Strike forward with force and grace, relaxing the muscles and opening the hands, palm downwards.

II. Draw arms energetically back to former position, expanding the chest by the action.

45. *Breathing accompanying Action.*

I. Hold the arms out as in 1, then inhale. When the lungs are filled, draw the arms suddenly in and expel breath at the same time.

Repeat six times.

I. Raise the arms above the head and inhale.

II. Draw them suddenly down and expel breath. Repeat six times.

46. *Shoulder Movement—Bent Arms.*

Clenched fists at the side of the shoulders, palms forward, fore arms vertical.

I. Bring the open hands, palms *inward*, so as to touch each other, about three inches in front of chin. *Inhale* air.

II. Throw the fore arms back to the side, as in commencing positions, fists clenched, palms outward. While practising this movement ***expel the breath.***

Repeat six times.

47. *Breathing and Arm Action combined.*

I. Bring the tips of the fingers to the shoulders, and inhale the breath.

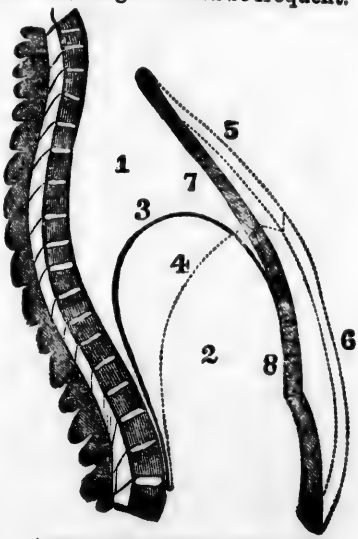
II. Strike downwards with the fists clenched and the palms turned to the front; drive out the breath with the movement.

In this movement keep the body steady and let the expulsion of the breath be done by the abdominal muscles and diaphragm.

Exercises on the Abdominal Muscles.

48. The power of being able to contract and expand the lungs instantaneously, with vigour and at will, is very necessary to energetic vocal exercises. It enables the speaker to take a full breath and to send forth his voice without weariness. Hence exercises upon the pectoral and abdominal muscles and the diaphragm should be frequent.

A side view of the chest and abdomen in respiration. 1. Cavity of the chest. 2. Cavity of the abdomen. 3. Line of direction for the diaphragm when relaxed in expiration. 4. Line of direction when contracted in inspiration. 5, 6. Position of the front walls of the chest and abdomen in inspiration. 7, 8. Their position in expiration.



ACTION OF THE DIAPHRAGM.

I. (1) Contract and expand the muscles of the abdomen several times with the lungs filled. (2.) Repeat while inhaling and expelling the breath, but not rapidly.

II. Inhale breath so that the abdomen is thrown outwards and becomes convex.

III. Expel the breath, and the abdomen is drawn inward and flattened.

These exercises are silent, and they should never be practised witha full stomach, nor any stricture on the waist.

49. Voice and Arm Movement.

Repeat exercises of par. 45, 46, 47.

But instead of driving out mere breath, convert breath into sound, uttering the exclamation *Ha*, each time. Avoid the violence which irritates the throat, and do not send out breath mixed with voice as in a half whisper. The tone should be pure and quick.

Breath and Voice Alternately.

I. Inhale as before, retain the breath a moment, then sound *ah* (as in at) in a sudden explosive whisper *twice*, and the third time let the *ah* be a voice sound. There must be no pause between the whisper and the voice sound. Thus:

Whisper.	Whisper.	Voice.
ah	*ah*	**ah**

II. Take breath after every third utterance, and repeat six times.

In practising the last exercises, the glottis, or mouth of the windpipe is contracted and shut up as it were for a moment, and the whisper and sound are sent forth with accumulated explosive force.

50. How to stand and hold the Book when reading aloud.

I. *Position.*—The reader should stand erect but not stiff. The head should be elevated but not thrown back.

II. The eyes should not be fixed on the book, but as the reader takes in from time to time, with a rapid glance at the book, as many words as he can remember, he should look and read to the audience, especially to that part that fronts him.

III. The effect will be better if, when reading the words, he occasionally moves the direction of his eyes from one side to the other, and to the farthest part of the room as well as to that immediately near him.

IV. The book should be held in the left hand. It should never be raised so high as to conceal the face, nor held so low as to compel the reader to bend his head over it

V. The right hand may rest at the side of the body. But if the reader wishes to gesticulate the whole arm should be raised occasionally, all the movement being from the shoulder, not the elbow. The elbow, however, will be frequently bent, and at various angles as the reader may please. The lower limbs must be gracefully and easily erect, the right foot in advance and the left turned a little towards the left.

VI. If the reader wish to turn to one or the other side of the room, he must not turn his body sideways, but only his head. He may, however, change the position of his feet. When sitting, the upper part of the body should be erect as when standing.

CHAPTER III.

PRODUCTION OF PURE TONES.

51. Pure tones are the healthiest as well as most agreeable, both in speaking and singing. All nasal sounds, huskiness, wheezing, or shrill or guttural sounds are impure, and are caused by a wrong use of the organs of speech, and by defective breathing.

MANAGEMENT OF THE MOUTH.

52. Let the teacher, before he commences to give his instruction, study the processes of producing pure tones before a mirror placed so that the light shall fall on the back part of the mouth. If he sound *ah* in a deep full tone, he will see the palate and the uvula, or little tongue at the back of the mouth rise, while the tongue lies flat and the top of the windpipe or trachea descends. Let him then endeavour to sound *ah* with a nasal twang, and he will see the uvula fall and appear to touch the tongue; this action closes the mouth and forces the sound into the nostrils. With this preparation for forming pure sound, the teacher will be able to conduct the following exercises:—

Interior of the mouth when the tone is impure.

Fig. 1.

I. Direct the pupil to open the mouth, as in Fig. 2. The uvula is raised; the top of the larynx is depressed; the root of the tongue is depressed.

Interior of the mouth when the tone is pure.

Fig. 2.

53. The action is similar to that of *gaping*, and to accomplish it the pupil is recommended "to think a gape." If the gaping does not succeed, take hold—or imagine you are taking hold—of some heavy object,

and lift it with all your might. This will raise the uvula and widen to the necessary extent the vocal aperture. The dark part of Fig. No. 2 shows this opening; and as the action on this part of the pharynx pushes it forward, it can be felt by placing the finger at the front of the neck, close under the jaw.

54. The larynx rises and falls as the voice rises and falls. This may be seen in a mirror, and felt outwardly by touching the Adam's apple. Hence the importance of being able to control this organ at will, as all the grandest effects of the voice are accomplished by this elevation of the uvula and depression of the larynx and the tongue.

II. The mouth being fixed as described, (1) sound *ah* in the deepest tone; (2) sound *ah* one tone higher; (3) proceed upwards to the highest note that can be sounded in pure tone; (4) descend to the lowest note, just as in the musical gamut.

55. The teacher should practise this exercise first himself before a mirror. He will then see the back part of the mouth contract as he rises in pitch, and expand as he descends. These are the conditions necessary to produce pure tone. A well-opened mouth, therefore, must be insisted upon, as it is indispensable to full pure tone; a contracted mouth gives a contracted and nasal tone.

56. PURE TONE CONTINUED.

III. *Rules:*—1. Fill the lungs as usual.

2. Send the voice out in a straight column to the front of the mouth.

3. Keep the head erect, but not stiff, and the chest and shoulders firm and steady. Do not drag them up, or twist or bend them. The action of expelling sound, like that of speaking, is best done when it is gracefully done. Hence the effort is made by the working of the muscles of the abdomen and the relaxation and contraction of the diaphragm, while the upper part of the chest, the shoulders, and the collar bone scarcely seem to move.

IV. Sound *ah* as sounded in "*b*alm," opening the mouth as in Fig. 1. The lips are drawn back at each end as in smiling. Begin this and all succeeding sounds very gently, increase the force until the breath is half exhausted; then begin to reduce the force, so that the voice may seem to take an oval form, swelling in the centre and tapering off at the ends.

Fig. 1.

Fig. 2.

V. Sound *awe* in the same way as No. IV., opening the mouth as in Fig. 2.

The cheeks are brought nearer to the teeth, the two ends of the lips are not so far asunder as in *ah*, but the opening above and below is wider.

VI. Sound *o* the same as the preceding vowels. The difference between the form of the mouth in this sound is that in Fig. 2 the lips are further apart, in Fig. 3 they are more protruded, and braced and oval in form. Observe that *o* is diphthongal; *i.e.*, it ends in *oo*, as in t*oo*l.

Fig. 3.

Fig. 4.

VII. Sound *oo*, fixing the mouth as in Fig. 4. The lips are more contracted and protruded than in the other exercises.

VIII. Sound *a* as in m*a*le, Fig. 5. The lips are not oval but nearly parallel; the teeth are displayed and the mouth presents a long narrow slit; *a* is diphthongal, ending in *e*.

Fig. 5.

Fig. 6.

IX. Finally, sound *ee* as in *eel*, Fig. 6. The lips are brought nearer, the transverse slit being more contracted than in the last sound.

57. When skill and correctness in producing each of the above vowel sounds, which really are the vowels from which all other vowel sounds are derived, are acquired, the exercise should be often *continuous*, passing without interruption from one vowel sound into another.

58. The teacher should warn the pupils against *forcing* the voice in this practice. When the sound is in any way impure or harsh, let less muscular effort be used. Soften down the tones.

CHAPTER IV.

VOWEL AND DIPHTHONGAL SOUNDS.

59. **Correct and refined pronunciation** depends very much on the right sounding of the vowels and diphthongs; **complete and distinct pronunciation** on the right sounding of the consonants. After the exercise on the last section, the pupils should be drilled in the other vowel sounds as given in the following table.

60. The teacher will find it necessary to **watch carefully the action of the lips,** so that no ungraceful arrangement be made. Every care should be taken to secure a correct and refined pronunciation, free from provincialisms; and if the attention be fixed on the examples attached to each vowel, and the sound of the vowel accord with the example, the proper sound will follow.

VOWEL SOUNDS, OR TONIC ELEMENTS.

Table No. 1.

61. SIMPLE VOWELS.

1. A, as in *a*rm, b*a*lm.
2. A, as in *a*t, c*a*n.

3. A, as in *a*ll, l*a*w.
4. E, as in *e*ve, th*e*e.
5. E, as in *e*rr.
6. E, as in *e*nd, m*e*t.
7. I, as in *i*n, char*i*ty.
8. O, as in *o*r, f*o*rm.
9. O, as in *o*n, c*o*t.
10. U, as in *u*p.
11. U, as in b*u*ll, f*u*ll.
12. OO (long), *oo*ze, m*oo*n.
13. OO (short), l*oo*k, b*oo*k.

62. COMPOUND VOWELS.

14. A, as in ale, compounded of a and e.
15. I, as in ice, compounded of a, in far, or u, in run, and i, in it.
16. O, as in old, compounded of o and oo.
17. OU, as in our, compounded of a, in at, and oo.
18. OI, as in oil, compounded of aw, in all, and i, in it.
19. U, as in use, compounded of ee and oo.

63. EXPLANATION.

A in ale is compound, as in a correct and refined utterance the vanish or final sound passes into ee. In the north of Ireland and Scotland the vulgar sound of this letter is given without this final ee, which gives gate the sound approaching get, the e being prolonged.

I. In the north of England and in some parts of Ireland i is pronounced like oi in point. Thackeray illustrates this in the

conversation of Captain Costigan in "Pendennis." The analysis of the sound shows it to be compounded of **a** in **an**, or, as Vandenhoff more correctly maintains, **u** in **run**, and **i** in **it**.

When pupils mispronounce the **a** in gate, by omitting the vanishing **e**, let them sound the following combinations:—

G*a*—**eet** (gate).

F*a*—**eet** (fate).

R*a*—**eet** (rate).

The **a** is sounded as usual, but the **ee** follows quickly and rapidly in the vanishing sound.

64. When the I is sounded like **oi**, the pupil should combine the elements slowly at first, then rapidly, as f*u*—*i*n (**fine**); sounding the **u** like **u** in **fun**, and the **i** like **i** in **it**.

O properly sounded finishes or vanishes in a slight tendency to **oo** as in **moon**, as O*oo*ld. In the south of England, and especially in London, the people introduce the sound of **e** in **get** before **o**. Thus **tone** becomes **te—un**; the **e** like **e** in **met**. **Ou** is compounded of **a** in **an** and **oo** in **moon**.

65. Vulgar pronunciation often leaves out the final **oo** before **r**; thus **our** is pronounced like **ar**. In London and in New England the sound of **e** in **met** is introduced before the **oo**, instead of Italian **a**; as **he—oos** (house), sounding the **e** like **e** in met.

66. **Correct by changing the** *e* **sound to** *a* **sound, as in** *at*.

67. **Oi** is compounded of **a** in **awe** and **i** in **it**.

U is compounded of **i** in **it** and **oo** in **ooze**.

68. Attention should be given to the **true sound** of **short i** (*No. 7, table of vowels*) in such words as **charity, ability, &c.**

The general practice in this country is to sound the **i** in such combinations, like **u**, and words of the above kind are pronounced charuty, abiluty, and even "**it**" is often pronounced **ut**. The same vulgarity marks the pronunciation of **become, before, behold,** &c. These and similar words in which the **short e** should be sounded like **short i**, are pronounced even by the educated classes as if spelt buhold, bucome, butween, instead of **bi-hold, bi-come, bi-tween,** the *i* being sounded as *i* in *ill*.

CHAPTER V.

VOICE PRACTICE ON VOWELS.

69. All the vowels in Table No. 1, par. 61, should in succession be used in the exercises that follow. **Pure speech tones are always best acquired by practice on these elements.**

I. Assume the proper position. Inhale through the nostrils. Expel the breath with sudden and great force, uttering the sound *Ho* in half whisper and half voice. Repeat three times.

II. Inhale as usual. Let the mouth be opened as wide as possible, the palate raised, the larynx and base of the tongue depressed, the lower jaw dropped. Then sound with each breath inhaled the following vowels and the illustrative words that follow them. **The sound of each vowel and word should commence softly, advance to greater force, and then soften down again at the end.**

1. A. Arm, calm, palm, alarm.
2. A. Awe, all, call, pall, fall.
3. Ho. Flow, go, row, lo, know.

4. Oo. Hoo, coo, rue, do, pool.
5. Oo (short). Book, look.
6. A. Way, gay, main, thane.
7. E. (*long*). Eel, seal, peel, reel.
8. E. (*short*). End, err, ell, elm.
9. I. (short). It, city, pity, ability.
10. O. (short). On, God, sob, sod.
11. U. Up, urn, unto, under.
12. U. Bull, pull, put, full.
13. I. (long). Hind, wind, mine, sigh.
14. Oi. Oil, foil, toil, coil.
15. Ou. Our, power, dower, coward.
16. U. Hew, due, infuse.

70. *Various Methods of Practice.*

I. After the practice indicated, par. 69, II., sound each word and vowel in a powerful and distinct whisper.

II. Pour them forth as if calling to a person afar off.

71. *Explosive Practice.*

III. Sound the vowel *ah* twice in a whisper, and the third time in voice sound as explained in par. 49.

72. The effort is quick and loud when converted into sound; clear and cutting like a pistol explosion. The pupil should take care to convert all the breath when made vocal into full pure sound. By placing the hand opposite and close to the mouth, he will feel the wasted breath when the sound is impure. **It is important both for health and purity of tone, that all the breath in this part of the exercise should be converted into sound.**

After a little practice, the pupil should endeavour to give as many as forty or fifty exercises with one breath inhaled.

IV. Sustain each vowel sound as long as the breath will hold out.

V. Attack each vowel sound suddenly, and quit as suddenly.

VI. Increase and diminish the force of each sound alternately.

VII. Sound each vowel (1) with a rising inflection. (2) with a falling inflection. (3) with circumflex inflections. (*See Article Inflection, Sec. III.*)

ANALYSIS OF VOWEL SOUNDS ACCORDING TO LENGTH OR QUANTITY.

73. There is an analogy between certain vowels, dependent upon the time occupied in their utterance. Certain vowels, which must be rapidly uttered, appear to be derived from others which allow and demand a longer time for delivery. Phonographic, which is the same as phonetic vocalization, depends on this analogy, and a careful distinction between *long* and *short* vowels is necessary to the best delivery.

74. *Vowels arranged according to Length.*

Long.	Short.
1. A—rm.	An, A—sk.
2. A—ll.	O—n.
3. A—le.	E—ll.
4. Ee—l.	I—ll.
5. U—rn.	U—p.
6. Oo—ze.	Foot, Bull.

75. *Caution.*—The tendency to sound *i* like *u* in such words as *charity*, has been noticed. There is also a similar tendency

to sound *e* and *o*, when short, like *u*, as in the following examples :—

Eleg*a*nt	is pronounced	Eleg*u*nt.
Abund*a*nce	"	Abund*u*nce.
Agony	"	Ag*u*ny.
Enemy	"	En*u*my.
Event	"	*U*vent.
Ruin	"	Roon.
Poem	"	Po*u*m.
Contentment	"	Contentm*u*nt.
&c., &c.		&c., &c.

76. The following two modes of practice for acquiring a correct utterance of vowels is recommended :—

I. Take a spelling book or dictionary; select all words containing vowels wrongly pronounced, and sound the words syllable by syllable ; then repeat the word.

II. Select any sentence, and direct the class to *sound every vowel in each word exactly as it is sounded in the word*, and let the pupils name the number in the vowel table, par. 61, opposite to the vowel.

Example.

10 17 2 1 10 10 3 10 2 2 7
The cloud-capped towers, the gorgeous palaces,

10 9 6 6 10 14 16 7 6
The solemn temples, the great globe itself,

14 3 7 7 7 5 7 2 7 9
Yea, all which it inherit, shall dissolve,

1 15 7 10 10 2 10 2 6 14 6
And like this unsubstantial pageant faded,

4 9 2 2 7 15
Leave not a rack behind.

77. Explanation.—The ^{10} over **e** means that **e** is sounded like the vowel **u** No. 10, which is the rule for its sound in **the** before a consonant; **17** over **cloud** means that **ou** is sounded as the compound vowel No. 17; and so on to the end.

The pupil should read a line first, then sound the vowels of that line as marked above.

This practice can be applied to all the reading exercises, and should be frequent.

CHAPTER VI.

ARTICULATION.

78. Articulation means the correct and complete sounding of the consonants in words. Correct articulation makes the words understood, and is therefore indispensable to intelligible speech. Certain consonants allow the voice to dwell upon them; hence they are important instruments for expressing **time, inflection** and **emphasis.**

79. The full sounding of consonants is greatly neglected in music, as the voice of the singer only dwells on the vowels; whence vowels are called in the music of song the elements of quantity. But although consonants cannot be sung—*i.e.*, dwelt upon—in music like vowels, they ought to be uttered as completely as in speech. Attention to this law forms a part of the elocution of music, and is never neglected by the best class of vocalists. In speech, however, consonants, especially the liquids *l, m, n, ng* and *r*, are proper elements of quantity, and by their full and distinct utterance the language of the speaker becomes expressive and is understood.

80. RULES FOR PERFECT ARTICULATION.

I. Have the lungs well filled, and never attempt to speak with empty lungs.

II. Never send out the *breath before* the sound of the letter or word.

III. Always move the muscles of the mouth and the tongue and jaws with force and quickness.

IV. Let the action of these organs when uttering a letter sound be always equal in force to the force with which the breath is expelled, *i. e.*, to the energy intended for the voice.

V. Avoid making faces, pushing out the lips, or twisting them ungracefully about.

VI. Open the mouth wide enough to admit at least one finger between the teeth.

VII. Always drop the lower jaw when sounding a letter or word.

81. ARRANGEMENT OF CONSONANTS

In the Order of their Formation.

Atonics or Aspirants.				Sub-tonics or Sub-vocals.		
Name.		*Sound.*		*Name.*		*Sound.*
P	as in	ip,	pop	B	as in	ebb, bab
Wh	"	why		W	"	way
F	"	if,	fif	V	"	iv, revive
Th	"	ith	thin	Th	"	ith, thither
S	"	iss,	sis	Z	"	is, zuz, nose
T	"	it,	tat	D	"	id, did
Sh	"	ish,	shush	Zh	"	azure, vision
H	"	ha,	ha	Y	"	yay
K	"	ik,	kik	G	"	egg, gig
Ch	"	such		J	"	edge, judge

Liquids.

Name.		*Sound.*
M	as in	em, mum
N	"	en, nun
L	"	ill, lull
R (initial)	"	row
R (final)	"	ore, far
Ng	"	ing, singing

82. The **atonic consonants** are **whispered** or **breathed,** and not vocal ; hence the name atonic, without tone.

83. The **sub-tonics** have a **tone,** but not as distinct as that of vowels, hence their name.

84. R initial is rougher than R final. Initial R is delivered with a slight vibration of the end of the tongue. In uttering the compound *rear-rank*, the difference will be felt in the contraction of the tongue when uttering the first *r*, its slight protrusion in the second *r*, and its contraction and tremor in the third *r*.

85. All the consonants should be sounded with energy and distinctness with the examples, (1) across the page ; (2) vertically, according to the rules in par. 79.

In practising *across* the page the position of the mouth is similar for each letter, but the action passes from whisper to voice, as P to B.

86. In practising *vertically* the action begins with the lips and recedes towards the back of the mouth with each successive mark.

87. Practise both ways.

88. Consonants arranged according to the action of the Organs of Speech.

It will be found useful to explain to the pupils the *position* of the speech organs as each consonant is uttered, and it will be

better still if the teacher will direct the pupils first to sound the consonant, and then ask them to observe and explain the action of the organs themselves.

89. LABIAL OR LIP SOUNDS.

P, pipe. B, bab. M, mum. W, Woe. V, Viv. F, fife.

90. DENTAL OR TEETH SOUNDS.

T, tat. D, did. Th, thun. Th, third. Zh, azure. Sh, shush. S, sis. Z, zuz. *Ch*, etch. J, jug.

91. PALATE SOUNDS.

K, kik. G, gog. Y, ye.

92. NASAL SOUNDS.

N, num. Ng, sing. Nk, ink.

93. ASPIRATE.

H, ha.

94. LINGUAL OR TONGUE SOUNDS.

L, lull. R, roar.

EXPLANATION.

95. **Labials.**—The action is chiefly on the lips, and the utterance is always clearer as the lips are firmly compressed in delivering the sounds. In sounding B, for example, there is a firm compression of the lips, to arrest the escape of the breath; but the compression is only momentary, and the lips are suddenly separated so as to produce a slight whisper finish, like the sound of *e* in err. This last sound is called a **vocule**, and should always be heard when **b** ends a word, as **robe**.

96. **Dentals.**—The tongue presses on the teeth or the gums.

97. **Palatals.**—The tongue presses on the palate.

98. **Nasals.**—The lips are open ; the tongue presses against the gums above the upper fore-teeth, and the sound issues through the nose. **Ng** is sounded by drawing back and elevating the tongue against the veil of the palate, so that the sound becomes thoroughly nasal. This will correct the defect of pronouncing **singing** as **singin'**, and **length** as **lenth.**

99. **Aspirates.**—H is often neglected or misplaced. It is simply a breathing effort. It may be checked by practising the *coup de la glotte* exercise, the pupil repeating the word, when the misplaced **h** is sounded, many times, holding in the breath momentarily and then shooting out the word quickly. When the **h** is omitted where it should be heard, let the pupil take a breath before the word and then *breathe* it out. Never rasp the *h* out.

100. **Linguals.**—These sounds depend on the action of the tongue, which is raised and the tip pressed gently against the roof of the mouth, touching the ridge of the upper fore-teeth.

CHAPTER. VII.

PRACTICE ON VOWEL SOUNDS.

101. The words in the following table are arranged to agree with the table of vowel sounds in par. 61. The attention of the pupils should therefore be fixed on the vowel sounds which the words illustrate ; and as each vowel is placed before the group of words which form the practice, that vowel should always be sounded in the various ways suggested in par. 70, that is, by inflection and the various forces of the voice :—

I. **A** as in **balm** (long).

Palm, calm, father, path, psalm, calf, rather, salve, master, laugh, alms.

II. **A** as **at** (short).

Am, ask, grant, plan, glass, ashes, castle, crafty, baffle, imagine, abandon, fantastic.

III. **A** as **all** or **awe** (long).

Hall, fall, pall, call, broad, naught, caught, wall, enthrall, ball, cause, law, yawn.

IV. **E** as in **Eve**.

Heed, knee, flee, we, theme, seal, zeal, cheer, meed, ye, he, apotheoses.

V. **E** in **end**.

Friend, says, again, bestial, special, breakfast, against, forget, met, wet, wept, net.

VI. **E** in **err**.

Erst, earth, mercy, verse, pearl, girl, servant, perfect, terminate, stern, earl.

VII. **I** as **in**.

Bid, synod, women, vineyard, charity, docility, universal, eternity, infinite, implicit, illicit, dynasty, privilege, dignity, ability.

In this practice be watchful against the tendency to convert the short i into u. (See par. 67.)

VIII. **O** as in **on**.

Bond, yacht, gone, quantity, cost, cough, shone, moth, was, moss.

IX. **O** as in **or**.

Orb, form, born, forlorn, adorn, morn.

X. **U** as in **up**.

Null, dull, done, blood, young, touch, fulsome, punish, covert, combat, cousin, southern, sovereign, covetous, enough.

XI. **U** as in **bull**.

Full, put, push, would, wood, foot, soot, book, pulpit, cushion, woman, wolsey, butcher, ruthless.

XII. **Oo** as in **ooze**.

Cool, fool, rule, moon.

102. COMPOUND VOWELS.

I. **A** as in **gay**. = a + e.

Bathe, grange, pay, veins, deign, angel, ancient, inveigh, fatalist, bravado, umbrageous.

II. **I** as in **ice** = a + ĭ.

Time, high, sigh, viscount, guide, idyl, isle, mankind, condign, paradisaical, hypochondriacal, satiety.

III. **O** as in **old**, **O—oo**.

Cope, dome, gold, shew, sew, beau, yeoman, prologue, sojourn, goal.

IV. **Ou** as in **now** = **a** + **oo**.

Power, our, endow, found, hound, shower, thousand, row.

V. **Oi** as in **joy** = awe + ĭ.

Broil, foil, toil, enjoy, alloy, boy, buoy, embroil, coil, astound.

VI. **U** as in **dew** = ĭ + oo.

Tune, fume, view, beauty, feudal, duke, duty, dew, jew, pursuit, presume, cubic.

103. Vowel exercises arranged in the order of their formation, and according to their analogy, as recommended by Dr

Hullah :*—Palm, pole, pay, pool, peat, daunt, woe, tale, rue, cheer, master, zone, fail, moon, hear, gape, low, gate, woo, theme.

"The pupil should begin with and often return to the practice of **aa** (as in **balm**). Begin with it because it is the easiest, and return to it because experience has shewn it to be the most useful. The practice of **aa** had best be followed by that of **o**, and that of **o** by that of **a**. **Oa** had better follow, and **e**, "incomparably the most difficult, attacked last."

DR. HULLAH.

104. The following is a test exercise, presenting a miscellaneous collection of vowel sounds. The pupil should be directed to sound the vowels first, then the word. The teacher will find it useful to select other passages from the reading book for practice :—

Group, rude, audacity, prayer, parent, before, field, pier, pool, lake, people, philosophy, am, wonder, matrimony, fume, student, undo, feel, oil, crew, confound, crystalline, idea, concise, diameter, lance, steady, been, busy, bought, asteroid, labor, error, acrimony, facility, obey, monday, elegant.

CHAPTER VIII.

105. CONSONANT PRACTICE.

105. Pronounce each of the following words :—

(1.) Slowly taking breath between each word.

(2.) Rapidly and energetically.

(3.) In whispers.

(4.) Never fail to **complete** the sound of every consonant.

* "The Cultivation of the Speaking Voice." By John Hullah.

The complete sound is secured by re-opening the mouth and causing the tongue to rest flat at the bottom, when the word is finished and before beginning another; *i.e.*, restore the vocal organs to their normal state after sounding each word.

106. Breath Consonants (Atonics).

Pity, pulp, peter, paper, fitter, falter, filter, laugh, rough, thin, tent, taller, elk, wash, post, posts, health, height, milk, nymph, strength, call'st, roll'st, heal'st, tost, trusts, straightest, sect, church, shrine.

Here files of pins extend their shining rows,
Puffs, powders, patches, bibles, billet doux,
Abase the city's best good men in metre,
And laugh at peers that put their trust in Peter.

107. Voice Consonants. (Sub-tonics.)

In the words beginning with a voice consonant followed by **l** or **r**, take care not to sound a vowel between, as

Bulame for Blame,
Burave " Brave,
Elum " Elm.

Blame, bleed, blow, blest, brave, bread, drain, barb, orb'd, disturb'd, gorg'd, barr'd.

The barbarous Hubert took a bribe
To kill the royal babe.

Bulbs, delve, eggs, stabb'd, builds.

He gave a guinea and he got a groat.
A giddy, giggling girl, her kinsfolk's plague,
Her manners vulgar and her converse vague.

Deadly, adjudged, fatigued.

108. Difficult Double and Triple Consonant Endings.

Wasp, alps, gulfed, ingulfed, tenths, strengths, lengths, ringst, depths, droopst, laughst, asps, helpst, twelfths, attemptst, thinkst, precincts, overwhelmst, sixths, tests, worlds, charmst, robbst, diggst, writhst, hundredths, beggdst, catchdst, actst, liftst, meltst, touchdst, bursts, tasks, grasps, puzzles.

109. Difficult Articulations.

The teacher may increase these exercises to any extent. The object to be kept in view is to give such practice in difficult combinations of letters as will secure a facility and correctness of pronunciation. A selection of hard words presents the best practice to accomplish this important object.

110. The following combinations are taken from A. Melville Bell's "Elocutionary Manual," and, although meaningless, they form an excellent and amusing practice.

111. They should be read first slowly and then very rapidly, but always with the utmost finish of pronunciation :—

112. A paltry portly puppy. Pick pepper peacock. A bad big dog. A big mad dog bit bad Bob. Kate hates tight tapes. Geese cackle, cattle low, crows caw, cocks crow. Kate's baked cakes. Put the pot on the top of the poop. The bleak breeze blighted the bright broom blossoms. A sloppery slippery sleety day. The kitten killed the chicken in the kitchen. She says she shall sew a sheet. The sun shines on the shop signs. A shocking sottish set of men. Such a sash. A shot-silk sash shop. A short soft shot-silk sash. Shilly-shally, silly Sally. It's a shame, Sam ; these are the same, Sam. 'Tis all a sham, Sam, and a shame it is to sham so, Sam. They thrust it through the thatch. Thrice the shrew threw the stool. A swan swam over the sea. Swim, swan, swim. Well swam, swan. I snuff shop snuff. Do you snuff shop snuff?

She sells sea shells. A rural ruler. Truly rural. Literally literary. A lucent rubicund rotatory luminary. Lucy likes light literature. A little knitting needle. A menial million. A million minions. A million menial millions. We shall be in an inn in an instant. Don't go, Ann, in an uninanimated manner.

113. Laid in the cold ground (not *coal ground*). Half I see the panting spirit sighs (not *spirit's eyes*). Be the same in thine own act and valour as thou art in desire (not *thy known*). Oh the torment of an ever-meddling memory (not a *never-meddling*). All night I lay an ice drop there (not a *nice drop*). Would that all difference of sects were at an end (not *sex*). Goodness centres in the heart (not *goodness enters*). His crime moved me (not *cry*). Chaste stars (not *tars*). She could pain nobody (not *pay*). Make clean our hearts (not *lean*). His beard descending swept his aged breast (not *beer*).

114. Difficult Combinations.

(From Plumptre's "Elocution.")

The ineligibility of the preliminaries is unparalleled.

Such individual irregularities are generally irremediable.

He acted contrary to the peremptory injunctions that were given.

We alienate many by requiting a few with supernumerary gratuities.

Rising simultaneously at the irreverential mention of their leader's name, they swore revenge.

An inalienable eligibility of election, which was of an authority that could not be disputed, rendered the interposition of his friends altogether supererogatory.

SECTION III.

CHAPTER I.

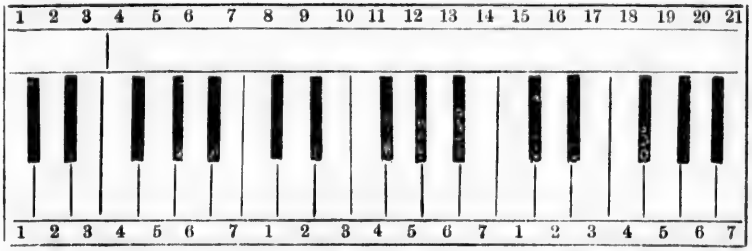
Modulation.

115. The MODULATIONS of the speaking voice consist of PITCH and INFLECTION.

116. The **pitch** of the voice **varies** as it is **high** or **low**; and as these variations embrace all the steps of the musical scale, that is, the seven notes of the gamut, it is a most useful and necessary exercise for cultivating the ear and for acquiring facility in executing all the variations of pitch to practise the pupils on the musical scale. This practice is simple, and requires very little musical knowledge either in teacher or pupil. The compass or extent of the speaking voice rarely passes beyond seven notes—that is, seven gradations of sound. As the voice moves onwards in speech its variations are few, unless the speech be uttered under the influence of strong passion. But even then the variations are not so frequent nor so great as in music. In music the voice will rise and fall incessantly in every sound made, and sometimes the variation will be that of an octave or more—that is, will leap upwards or downwards over seven notes. In speech the changes are gradual. Many words, a whole series of thoughts, may be uttered on the same level, and when the variation is requisite it rarely extends over more than two or three notes. This explanation refers to what is called change of pitch. When the variation is applied to inflection, there is no interruption between the passage of the voice from a lower to a higher sound, as in music. It is **concrete**—that is, continuous; while in music it is **discrete**—that is, broken up into parts.

117. As the inflection, however, is derived from pitch—that is, from the gradations of notes—some knowledge of pitch is necessary. If the teacher can start these notes with his voice, commencing with such a low note as he can conveniently sound, and if he can then with any degree of correctness rise a note higher, and another, and another, until he has counted seven; and if he can then descend in the same manner; he has accomplished almost all that is necessary to train his pupils in the variations of pitch. If his voice and ear—for the ear forms a very important element in the practice—are so dull that he cannot master these preparatory exercises, a very simple musical instrument will aid him. If he has access to a piano, the following diagram and explanation of its parts will serve the purpose:—

118. **The Key Board of a Piano.**

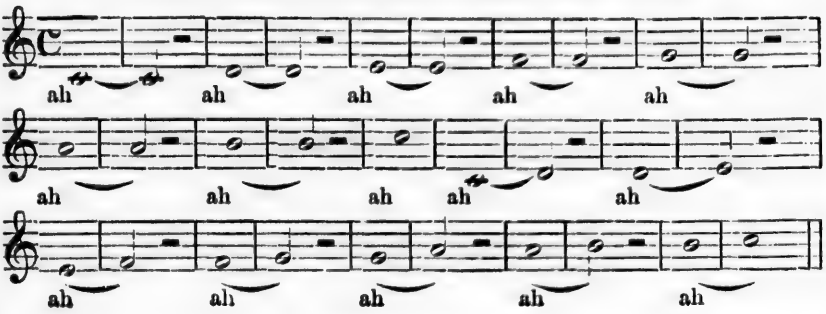


The white keys are set off in series of sevens, with the black keys behind them. No. 1 and No. 2 may be known on the piano by having behind them the two black keys, followed by an open space without a black key; then follow three more black keys. Now, if the student strikes the first of the three white keys in front of the two black keys he will get a sound which commences the series of a gamut. If that sound be too high or too low for his voice, he must descend or ascend until, as far as he can judge, he has struck the proper note. Let him do his best many times, listening carefully to make his voice accord with this note of the piano. Notes Nos. 1 and 2 are full tones; when he passes to 3 and 4 a semitone connects them. *All* the

black keys are semitones; but as No. 3 is a semitone it needs no black key. All the student then has to do is to strike the white key immediately below the pair of black keys, and from that key to practise seven notes up and down.*

119. The following scale is recommended for drilling a class in the modulations of Pitch. The teacher may write it on a black board and lead with his own voice. He should, however, endeavour to sound the tone as in speaking rather than as in music :—

SCALE FOR PRACTICE IN PITCH AND TONE.



Directions.

I. Ascend slowly, dwelling on each note while you beat four counts and two counts. Take a quiet breath where the *rest* is marked.

II. Descend in the same manner.

III. Repeat up and down from four to six times. Let the voice swell towards the centre of the sound, but avoid all force.

IV. Observe all previous rules for the management of the voice in this practice. Open the mouth well, and let all the breath poured out pass into pure voice.

* These hints are intended for the teacher.

Reading Gamut.

120. The practice of the last exercise will prepare the pupils or the modulations necessary to expressive reading. The next exercise changes the practice from the simple vowel sound "ah" to sentences. The object of these two exercises is to overcome the monotony of school reading and to acquire skill in varying the pitch at will and according to the nature of the sentiment and sentences. Poetry is better than prose for this practice.

121. The scale on p. 44 illustrates the method, and will serve for any kind of composition.

EXPLANATION.

1. Let the lowest key-note be sounded. Then read the lowest line on that pitch.

2. Strike the next key-note and read the next line on that level.

3. Advance in this manner to the highest step of the gamut; then descend.

4. Commence again at the lowest step, and read alternate steps, taking care to sound the key-note of each step to be read.

5. Descend in the same manner.

6. Give every variation of pitch—that is, give the lowest, then the fourth, then the seventh, and so on—to acquire facility in changing the pitch at will.

It is quite enough to practise within the compass of the seven pitches, and the pupil should never ascend so high as to convert the voice into a disagreeable and unnatural tone like a scream *(falsetto)*.

Gamut for Varying the Pitch of the Speaking Voice.

10th.	E—*mi.*	John, get up, you lazy boy.	*Falsetto.*
9th or 2nd, full tone.	D—*re.*	In the lost battle borne down by the flying, Where mingles war's rattle with groans of the dying.	High wailing tone like a chant.
8th (octave), full tone.	C—DO.	Up, comrades! up! in Rokeby's halls Ne'er be it said our courage falls!	Very high, for joy or alarm.
7th pitch, semitone.	B—*si.*	Oh mercy! dispel Yon sight, that it freezes my spirit to tell.	High, for pathos.
6th pitch, full tone.	A—*la.*	To arms! to arms! to arms! they cry, Grasp the shield, and draw the sword; Lead us to Philippi's lord; Let us conquer him, or die.	High tone.
5th pitch, full tone.	G—*sol.*	Come one—Come all! This rock shall fly From its firm base as soon as I.	Bold and dominant tone.
4th pitch, full tone.	F—*fa.*	Oh, how wretched Is that poor man that hangs on princes' favors.	Grave tone.
3rd pitch, semitone.	E—*mi.*	'Tis the eternal law that where guilt is, Sorrow shall answer it.	Pathos and solemnity.
2nd pitch, full tone.	D—*re.*	Oh look, my son, upon yon sign Of the Redeemer's grace Divine.	Reverential solemnity.
1st pitch, full tone.	C—DO.	If this same were a churchyard where we stand, And thou possessed with a thousand wrongs.	Deepest tone of awe.

CHAPTER II.

INFLECTION.

Difference of Inflection from Pitch.

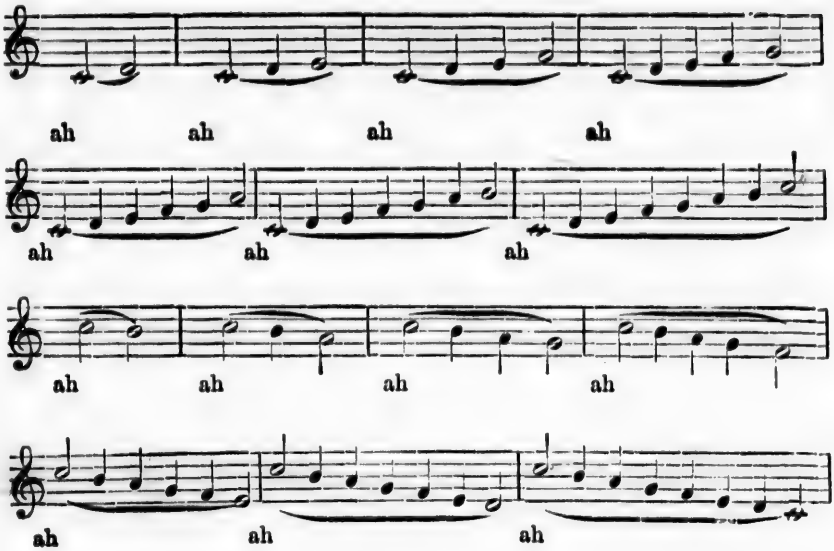
122. **Pitch.**—When we sing a tune the voice passes from one note to another—from low to high, and high to low—with a distinct interruption between each sound. This illustrates the change of pitch. Sometimes, however, the voice moves from one note to another without any interruption, called a **slur.** This conveys an idea of *Inflection.*

123. **Inflection is a continuous slur or movement from one note to another, without any break between.** It is heard in very earnest questioning or denial, and especially in questions and denials of children, whose flexible voices present the best examples of inflection, and are therefore the easiest and best for training in the music of speech.

124. In practising the following scale, the pupils must sound the lowest note, and pass to the next without pause or breath. They are then to commence again with the lowest, and continue the sound until the third note is reached. In musical terms the voice **slurs** from a **first** to a **second**; then from a **first** to a **third**; then from a **first** to a **fourth**; and so on until the sound has slurred over an **octave,** or from the lowest note to the eighth above it.

125. Next commence with the highest note of the scale and slur one note downward; commence again and slur two, then three notes, until the voice has run down from the highest to the lowest note of the scale.

PRACTICE IN INFLECTIONS.



126. In this practice there must be no break or false note, no jumping from one to another, but throughout a soft and gentle flowing of tone. Untrained voices, especially those of adults, will often fail in this exercise, and the effort will be marked by breaks and false notes. In all these cases teacher and pupil should patiently recommence and steadily renew the effort until a pure inflection can be accomplished.

127. If the teacher can use the violin he may guide his pupils with great correctness. "When the bow is drawn across the string of a violin, and the finger at the same time gradually moved with continued pressure on the string from its lower attachment to any distance upward, a *mewing* sound, if I may so call it, is heard. This movement of pitch on the violin is termed a slide."—*(Dr. Rush.)*

CHAPTER III.

QUALITY AND FORCE.

128. A **voice** of **good quality** is **clear, pure**, and **musical** as a bell. It is free from huskiness and gruffness on the one hand, or harsh loudness on the other. It is not heard as if proceeding from the nose, nor half mingled with breath as if the speaker were gasping with exhaustion. It issues round and full-toned through the well-opened mouth, and is ever modulated and toned to the nature of the sentiment it utters. It is soft and tender, and full of sweetness and pathos; it is solemn and flowing as the tones of an organ, in prayer and counsel and eloquence and sublime poetry; and in wrath or great vehemence it still exhibits purity, but marked by great power and grandeur.

129. A voice of this kind is rare, because no attention is paid to its culture; but if the training commences in youth and the practice is regular and systematic, all voices may acquire great excellence and power of expression. Let the practice, if possible, be daily. Ten minutes a day would in the course of a few months produce the best results. This practice consists in sounding the vowels, especially *ah*, on the scale. Par. 119.

130. The following conditions should also be carefully observed:—

I. Inhale through the nostrils.

II. Acquire the habit of keeping the mouth closed when sleeping, walking, or silent.

III. Never speak before the lungs have been moderately filled, and keep up the supply by constantly and frequently breathing.

IV. Raise the soft palate and widen the back of the mouth.

V. Stand erect, with head elevated and shoulders thrown back.

VI. When driving out a sound, especially with great force, keep the head and shoulders *still*, almost rigid, but not stiff, and

let the effort of expelling the sound be made by the muscles of the abdomen and the diaphragm. Untrained pupils will at first, jerk out the word and commit other ungraceful acts which must at once and entirely be checked.

131. The practice should be chiefly with the vowel *a* (ah), and when facility of practice has been acquired, the pupil should take up the other vowels, always commencing with the most open (*a*) and advancing to the narrowest and closest (*e*), as in the table on page 46.

I. Send out a powerful stream of sound, directing the voice to some distinct object, as if shouting—

Ship ahoy!

dwelling a considerable time on the sound *hoy*.

II. Repeat this effort at least six times.

THE OROTUND VOICE.

132. This is the grandest quality of the speaking voice. It is artificial—the result of cultivation; but when acquired it can be longer sustained, with less fatigue and with better effect, than any other quality of voice.

133. Let the pupil conceive what is done when we **yawn** or **gape** heartily and loudly. The mouth is opened very wide, so as almost to dislocate the jaws, and is held a moment in that position; then we gape aloud, and if we listen we shall hear, as it were in the middle of the gape, a full vocal sound. Now, this will help us to fix the mouth for the practice of the orotund voice, for if that vocal sound heard in the centre of the gape be forcibly continued and freed from the aspiration which commences the general yawn, we are engaged in practising the orotund voice.

134 Children frequently, in the loud expression of natural joy or [illegible]sion, when the voice is forced forth in a clear loud singing tone, give [illegible] amples of the orotund quality; and when adults are deeply moved by courage or delight or hatred, and yet control their feelings, the voice attains its purest quality and often becomes orotund.

135. *Practice for the Orotund Voice.*

I. Let the pharynx, or back of the mouth, be well expanded,

The tongue depressed.

The uvula raised.

The top of the windpipe (larynx) depressed.

The breath or voice be directed in a vertical stream, with greater boldness and firmness than in common usage.

II. Observing these regulations, turn to the gamut, p. 42, and practise up and down with the full sound *ah*.

III. When facility has been acquired with *ah*, take the other vowels in the order indicated in paragraph 119; as,

ah, o, ā, oo, ee,

first sounding these vowels several times separately, then continuously.

IV. After good practice on the vowels, take any of the words, the most sonorous first, on p. 101-2, and practise with them.

V. Finally, read the following passages (1) by **monosyllables**; (2) by **words**; pausing and taking breath frequently after each word; and when each separate word can be delivered in this voice, try to read the whole passage naturally in the same tone:—

High | on | a | throne | of | roy|al | state | which | far
Out|shone | the | wealth | of | Or|mus | and | of | Ind,
Or | where | the | gor|geous | East | with | rich|est | hand
Showers | on | her | kings | bar|bar|ic, | pearl | and | gold,
Sa|tan | ex|al|ted | sat.

Any other similar passage will serve the purpose.

136. "The pupils will often be able to give the orotund quality to vowels and syllables; but when attempting to alter a sentence the colloquial tone will return. Continued practice, however, with a gradual increase in the number of syllables, will render the uninterrupted expiration of the orotund as easy as that of common speech."—*Dr. Rush.*

137. These exercises are not necessarily low. They may be practised on every pitch of the voice.

CHAPTER IV.

Force or Stress.

138. Force or **stress** means the **strength** or **loudness** of a **voice. Height of voice** means **elevation of pitch. Loudness** means the **power exerted** to make ourselves **heard.**

139. Force does not, however, mean great shouting, but such necessary and proper energy as the nature of the sentiment demands. A passage marked by calmness, or gentleness of sentiment, may have expressions demanding comparative energy, and the various forms of force applied to these expressions will give the necessary effect to make the reading a just interpretation of the thought. When, however, the passage is dramatic or oratorical, and embodies a powerful emotion, the grandest effect can be given to it by a proper exercise of **stress.** The student must also understand the great distinction between mere vulgar shouting and that force of voice which is powerful and full of energy, yet is free from harshness or coarseness. We often hear powerful voices which only create a painful and wearying impression; but when the power is directed by art, its effect is always impressive and delightful.

140. An improper and unscientific exercise of force often marks the delivery of public speakers, and conduces more than any other cause to injure the vocal organs and often to ruin them for life. On the other hand, however, proper discipline and culture develope their power and improve the general health.

141. In practising the exercises in *Force* it is important that the pupils should always commence with moderate energy, until ease and correctness of execution have been acquired. They may then commence with the most powerful forms and end with the milder ones.

142. When practising the energetic form, all tendencies to violence should be checked. If the pupils cough, the throat is irritated and undue violence has been committed. When this happens, they should rest, or change to some other exercise.

143. There are three leading forms of stress, viz.:

1. **Radical Stress.**
2. **Median Stress.**
3. **Vanishing Stress.**

RADICAL STRESS.

144. I. This term is used because the force of the voice is loudest and greatest at the beginning or root *(radix)* of the sound. It is sudden and quick, and the opposite of a lazy drawl. The breath is held "barred and accumulated" for a moment, and then sent out suddenly with a clear, distinct, and cutting force. It gives liveliness to the delivery, and is adapted to all cheerful and joyous expressions, and when exercised with the fullest power, to words of command or alarm.

145. Suppose this effort of voice could be pictured, it would have this form:—

> Arm! > Arm! > Arm!

146. **Practice.**

1. Sound **ah** quick and loud six times.
2. Sound **ah** quick but not so loud six times.
3. Sound **ah**—**ah**—**ah**—**ah** rapidly, as in a ringing laugh.

4. Sound all the vowels on p. 22, par. 61, in the same manner as (1) (2) (3).

5. Speak the following passage with energy, but giving the radical stress only to the words in italics.

PASSIONATE RADICAL :—

> > **Up!** comrades, **up!** in Rokeby's halls,
Ne'er be it said our courage falls.

UNIMPASSIONED BUT CHEERFUL :—

> > >
Oh, then I **see** Queen **Mab** hath been with you.

> >
She is the **fancy's midwife**, and she comes

> > > >
In **shape** no **bigger** than an **agate stone**

>
On the fore-finger of an **alderman**,

> > >
Drawn by a **team** of little **atomies**

> >
Athwart men's **noses** as they lie **asleep**.

ALARM :—

"While throng the citizens with terror dumb,
Or whispering with white lips—

> > >
'The **foe**, they **come**, they **come**!' "

HATRED AND CONTEMPT—FULLEST POWER OF THE RADICAL:—

>
"You common cry of curs! whose breath I hate."

>
As *reek* o' the *common fens*,—whose loves I prize

>
As the dead *car*cases of unburied men,

> > >
That do corrupt my air,—"**I banish you**."

The radical stress is synonymous with "attack" in music.

MEDIAN STRESS.

147. The voice begins (piano) softly, swells as it advances (forte), and then tapers off to (piano) softness.

It is synonymous with the "swell" in music

It may be pictured thus :—

< > < >
Ah, ah.

148. Practise on the gamut, par. 119, with *ah* and then with the long vowels. This quality of voice is the most important of all to cultivate, as it is most demanded on all solemn delivery.

149. Besides the above initial practice, select the most solemn passages in the Readers, Wolsey's Farewell, Clarence's Dream, Richard's Despair, etc. ; the Psalms and Prophecies of Isaiah ; the xvth of I. Corinthians, and Paradise Lost, Books I. and II.

150. "The median stress sets forth intensity of voice with greater dignity and elegance than all the other forms of force." —*Dr. Rush.*

151. Caution.—The teacher must guard against a common fault of swelling upon *every* word, which when carried to excess is called "mouthing." Sometimes, too, the voice passes into a chant or sing-song. The special force is given to leading words, nouns, verbs and adjectives.

VANISHING STRESS.

152. In this exercise the force of the voice is increased to its termination. It is the opposite of the radical stress. It is similar to the "pressure" tone in music ; but it ends more abruptly. In the practice the pupils should be directed to begin the sound **ah** gently, and then as the voice grows in force terminate suddenly with an energetic push of the breath—that is, with a sudden impulse of the abdominal muscles and the diaphragm.

153. This force has been compared to a hiccough, and to the "bark of a dog threatening to bite," or to the tone of a peevish child saying, I *wont*, I *shant*.

It may be pictured thus :—

I wont.

154. Practise with the vowels as usual. Read the following passages, giving the vanishing force to the marked words :—

Thou slave! thou wretch, thou coward,
Thou little valiant, great in *villany!*
Thou ever strong upon the stronger side,
Thou *fortune's champion!*"

And Douglas, more, I tell thee *here*
Even in thy pitch of *pride*,
Here in thy *hold*, thy vassals near,
I tell thee—thou'rt **defied.**

And, if thou said'st I am not peer
To any lord in *Scotland here*—
Lowland or highland, far or near,
Lord Angus, thou hast **lied.**

DERIVATIVE FORMS OF STRESS.

155. The derivative forms of stress are termed—

1. **Thorough stress.**
2. **Compound stress.**
3. **Intermittent stress, or tremor.**

156. THOROUGH STRESS.—This is the combination of the three modes: radical, median, and vanishing stress. The voice begins, continues, and ends with the same energy. It is the natural tone of shouting to call attention:*

Ship ahoy!

Fire! Fire! Fire!

"Princes, potentates!
Warriors, the flowers of heaven!
Once yours, now lost!
Awake! Arise! or be for ever fallen!"

"*Rejoice*, ye men of Angiers, **ring** *your* **bells!**
King John, your King and *England's*, doth approach;
Open your **gates** and give the victor **way!**"

157. All the words of these passages demand the thorough stress, but the greatest force is given to the words in italics and black type.

158. **Note.**—The teacher should understand that this is to be an energetic and vigorous *shouting* exercise. The pupils should stand; the chest must be expanded and well filled with air; the mouth well opened; and while violence must always be avoided, the utmost force of voice is demanded to give effect to the practice. Performed under these regulations, the exercise is invigorating and agreeable, and calculated to give great strength to the lungs and volume to the voice.

COMPOUND STRESS.

159. This is the union of the radical and vanishing stress on the same word, syllable, and even letter. It is as if we started

* "With like timorous accent and dire yell,
As when, by night and negligence, the *fire*
Is spied in populous cities."—*Othello.*

the sound of *ah* with the sudden force of the radical stress, then continuing the sound relaxed slightly and momentarily, then resumed and increased the force, and terminated with the energy of the vanishing stress. Pictured thus:

><
Ah.

160. The compound stress is demanded in the utterance of hatred, sarcasm, mockery, contempt, and similar feelings.

"**Out** on him!" quoth false Sextus,
><
"Will not the villain **drown?**"
><
"Gone to be **married!** Gone to swear a *peace!*
It is not so; thou hast mis-spoke, mis-heard.
Be well advised; tell o'er thy tale *again.*
It cannot be. Thou dost but **say** *'tis so.*

INTERMITTENT STRESS, OR TREMOR.

161. This effort of the voice causes it to tremble. "It is that particular vibration in the throat called, in common language, gurgling."—*Dr. Rush.* It is stress, or force of voice, but the force is broken into tittles, or points. Laughing and crying are examples of this tremor. It expresses the feeble and broken utterance of age, of great sorrow, and sometimes of intense excitement. Apply the tremor to the italic words.

THE TREMOR OF AGE.

Pity the *sorrows* of a *poor old man,*
Whose *trembling limbs* have borne him to your door,
Whose days are *dwindled* to the *shortest span;*
Oh, give relief and *Heaven* will *bless* your *store!*

AGE AND EXCITEMENT.

(*Barbara Freitchie.*)

(*Firm*) Quick as it fell from the broken staff,
Dame Barbara snatched the broken staff;
She lean'd far out on the window sill,
And shook it forth with a royal will.

(*Tremor*) "**Shoot,** if you *must,* this *old* grey *head,*
But **spare** your *country's* **flag,**" she said.

YOUTH.—TREMOR, WITH PASSION.

Miranda. **O!** I have *suffer'd*
With those that I *saw suffer!* a *brave vessel,*
Who had no doubt some noble creatures in her,
Dash'd all to *pieces. O,* the *cry did knock*
Against my very *heart! Poor souls,* they *perish'd.*
Had I been any god of power, I would
Have sunk the sea within the earth, or e'er
It should the good ship so have *swallow'd,* and
The *fraughting souls* within her.—*The Tempest.*

REVIEW PRACTICE.

162. Let the teacher *name* the stress, then give the example, followed by the pupils.

Sound *awe* in each stress thus:

Radical,	awe.	*Thorough,*	awe.
Median,	awe.	*Compound,*	awe.
Vanishing,	awe.	*Tremor,*	awe.

Practise in a similar way on the table of words, par. 69.

SECTION IV.

CHAPTER I.

PRINCIPLES OF EXPRESSIVE READING.

163. The object of this section is to explain the method of applying the cultivated voice to the correct delivery of thought and feeling. After the previous drill through which the pupil has passed, he is supposed to have acquired the power of modulating his voice and the quickness and correctness of ear by which he can distinguish the necessary modulations. The section that follows will show *when* to use these acquired powers, so as to make the voice a true interpreter of the thought.

The best rule for the guidance of the student is to understand and to realize to his own mind the passage he is to read, and then to give the appropriate tones. This, however, depends upon the imagination as much as the understanding; and as there is only one way to read any passage correctly and naturally, and few minds are quick to appreciate and conceive the true nature of an emotion or a thought, the pupil must at first be guided by the literal *form* of the passage. Hence *the analysis of the sentences is the best guide to their proper delivery.*

CHAPTER II.

RHETORICAL PAUSES.

164. There are two kinds of pauses in reading—the **Grammatical Pause** and the **Rhetorical Pause.**

The Grammatical Pause is indicated by the common stops—the comma, the semicolon, the colon, the full stop, the notes of interrogation and of admiration, and the dash. It is not necessary to explain these stops, but in no reading exercise ought

they to be neglected. The old rule of counting one, two, three, four, as a measure of the time for stopping, is of very little use excepting as a measure of the comparative duration of the pause. The true length of a pause must always depend on the nature of the composition ; and therefore no fixed rules can be given.

165. The **Rhetorical Pause** depends upon the construction of the sentence ; hence the importance of analysis.

General Principle.

The sentence is formed of two principal members :—The SUBJECT and the PREDICATE. These members again may be enlarged and extended by attributes and adjuncts, and **where these subdivisions terminate, there must be a rhetorical pause.**

166. Hence the following

RULES FOR RHETORICAL PAUSE :

Mark || short pause.

Mark ||| long pause.

I. Pause after the **logical subject** if it have attributes.

II. Pause after the **logical predicate** if the verbs be intransitive ; pause between the object of the verb and the extensions of time, place, manner, and cause, if the verb be transitive.

III. If the subject have attributes, participial, prepositional, nouns in apposition, etc., pause *before* and *after* them.

IV. When a sentence is inverted, pause after the inverted member:

V. Pause *before* prepositions and relative pronouns, *before* and *after* parenthetic clauses, before the infinitive mood, and wherever there is an ellipsis.

It will be seen that Rule V. is only a derivative of the previous rules.

EXAMPLES.

167. Rule I.

A thousand hearts|| beat happily. The universe at large|| would suffer as little in its splendour and variety by the destruction of our planet, as the verdure and sublime magnitude of a forest|| would suffer by the fall of a single leaf.—*Chalmers.*

Thus to relieve the wretched|| was his pride,
And even his failings|| leaned to Virtue's side.—*Goldsmith.*

Rule II.

The dungeon glowed||
A moment|| as in sunshine, then was dark;
Again|| a flood of white flame|| fills the cell.

Rule IV.

Within a windowed niche of that high hall ||
Sate Brunswick's fated chieftain.

Low lies the head|| that was once crowned with honour. Silent|| is the tongue|| to whose accents|| we surrendered up the soul.

Chained|| in the market place|| he stood.
Then shook|| the hills|| with thunder riven,
Then rushed|| the steed|| to battle driven,
And louder|| than the bolts of heaven||
Far flashed|| the red artillery.

168. The following passage is miscellaneous, but contains examples of all the rules :—

"Flung|| into life|| in the midst of a revolution|| that quickened every energy of a people|| who acknowledged no superior, he commenced his course|| a stranger|| by birth, a scholar|| by charity

169. Caution.—While the rhetorical pause is indispensable to good reading, the pupil must be warned against making the pause too marked and too long. It must be a natural and momentary resting place to distinguish the grammatical divisions of the sentence. In this way the rhetorical pause aids the exercise of grammatical analysis. The rhetorical pauses also are the proper places for breathing.

CHAPTER III.

Inflections.

PRINCIPLES OF INFLECTION.

170. All rules of inflection are derived from two leading principles.

I. When the sense of a passage is incomplete, and dependent upon a sentence or phrase that follows, the last word of the dependent passage takes a rising inflection.

II. When the sense of a passage is complete in itself, and does not depend for its meaning upon any word, phrase, or sentence that follows, the last word of that passage takes a falling inflection.

171. The following sentence on page 193, Fifth Reader, will serve as an example :

" Her attendants, during this conversation, were bathed in tears ; and, though overawed by the presence of the two earls, with difficulty suppressed their anguish."—*Hume.* The sentence ending at "tears" is independent; hence "tears" takes a falling inflection. "Attendants" and "conversation," being dependent and referential to what follows, take the rising in-

flection. The sentence that follows is also independent. "Overawed by the presence of the two earls" refers to what follows, and "earls" takes the rising inflection; while as "anguish" completes the sense as well as the sentence, it takes the falling inflection.

Further Examples.

Near yonder copse, where once the garden
smíled, (*dependent sent.*)
And still where many a garden flower grows
wíld, (*depend. sent.*)
There, where a few torn shrubs the place
disclose, (*dep. sent.*)
The village preacher's modest mansion
ròse. (*prin. indep. sent.*)
Goldsmith.

In that great cloister's stillness and
seclúsion, (*dep. phrase.*)
By guardian angels léd, (*dep. phrase.*)
Safe from temptation, safe from sin's
pollútion, (*dep. phrase.*)
She lives (*prin. sent.*) whom we call dead, (*completed sent.*)
And though, at times, impetuous with
emótion, (*dep. phrase.*)
And anguish long suppressed, (*dep. phrase.*)
The swelling heart heaves, moaning like the
ocean, (*dep. adv. sent.*)
That cannot be at rést, (*dep. adj. sent.*)
We will be pàtient, and assuage the féeling
(*prin. sent., but referential to the next sentence.*)
We may not wholly stáy: (*dependent, but complete.*)

Thus it will be seen that the analysis of the sentence is the key to its proper inflection.

172. **Rules for the rising inflection** derived from principle I. enunciated above:

I. The subject of the sentence, all dependent sentences followed by the principal sentence, all principal sentences followed by qualifying clauses to which they refer, and all extensions and modifications of the predicate when they *precede* the predicate, take a rising inflection.

II. All words of appeal, *i. e.* nominatives of address, and exhortations, end with a rising inflection.

Example :—

"Ye crags and péaks (*appeal*), I'm with you once agàin" (*complete*).

"Hide thy face from my síns, and blot out all my iniqúities" (*exhortation*).

"Awake, voice of sweet sóng. Awake, my heart, awáke; green vales and icy clíffs, all join my hymn."

III. All questions beginning with verbs, or that can be answered by "yes" or "no," take a rising inflection.

"Hast thou not knówn, hast thou not héard, that the everlasting Gód, the Lórd, the Creátor of the ends of the éarth, fainteth not, neither is wéary?"

Note.—Observe that words in apposition take the same inflection as the principal word. Hence in the above, *Lord* and *Creator—earth*, have a rising inflection like *God.*

IV. Negative sentences have a rising inflection in the *part denied.*

It is not my faúlt.

It is not to small portions of *time*, not to a few *years*, not to a few *generations*, not to a few *ages*, that our speculations are here *limited;* they embrace etèrnity.

173. In all the above subordinate rules, the student will see **incompleteness.**

Thus an appeal partakes of the nature of a question, and a negative statement seems to be incomplete until the opposite affirmative statement is given.

"It is not my fault," means "it is somebody else's."

174. The second principle has also its derivatives.

Rules for the Falling Inflection.

I. All dependent as well as independent sentences, when they *end* a passage, take a falling inflection.

II. All commands, threats, and denunciations take a falling inflection.

"Hàlt!" "Màrch on!"
"On! *òn!* you noble English."
"Must I bid twice? Hence, vàrlets, *fly!*"
"Rise, rise ye wild tempests, and còver his flight."
Hòme! hòme! you idle dòlts! Get you hòme,
You blòcks, you stònes, you worsè than
senselèss things.

"Wòe unto them that call evil góod, and good èvil; that put dàrkness for light, and light for dàrkness; that put bìtter for swéet, and swéet for bìtter."

III. All sentences expressive of undoubted truth, or conviction, even if negative in form, take the falling inflection.

"Though I should die with thèe, yet I will not dèny thèe."

God is not a màn, that he should lìe; neither the son of man, that he should repènt.

IV. In a series of independent sentences, each sentence takes a falling inflection excepting the penultimate one.

"Charity suffereth long and is kìnd; charity envieth nòt; charity vaunteth not itsèlf; is not easily puffed ùp; doth not behave itself unsèemly; seeketh not her òwn; is not easily róvoked (*penult.*); thinketh no èvil."

V. Antithetical forms take opposite inflections, but each expression is subject to the preceding principles.

"Dryden is read with frequent astónishmént; and Pope with perpetual delìght."—"They póor, I rìch; they bég, I gìve; they láck, I tènd; they píne, I lìve.

CIRCUMFLEX INFLECTIONS.

175. Circumflex Inflections are a combination of the two leading inflections. Sometimes the voice moves down and up, and sometimes up and down in an unbroken continuous wave. Hence they are termed circumflex, rising or falling as they end with a rise or fall.

176. Circumflex inflections do not depend on the form of the sentence for their use, so much as on the emotion they are intended to express, and therefore the analysis of the sentence is not a sufficient guide.

177. The emotions expressed by the circumflex inflection are *irony*, or double meaning, *doubt*, *mockery*, *rebuke*, *reproach*, *wonder*, &c.

Rising Circumflex.

178. *The voice slides down, then up, on* the same word.

"It is vastly easy for you, Mistress Vial, who have always,

as everybody knows, set yourself up above me,—it is vastly easy for you, I say, to accuse other people of laziness."

"How is your pàtient, Doctór?"

"Well, he is better." (*Doubt.*)

Observe that this tone implies that he is still in danger; a decided falling inflection over "better" would convey certainty and satisfaction.

"Hume said he would go twenty miles to hear Whitefield préach." That is, he would go no distance to hear a common preacher, but only Whitefield.

Rise and Fall.

179. The voice slides up, and then down:

"None dared withstànd him to his fáce,
But one sly maiden spoke asìde:

The little wretch is evil eyed;

Her mother only killed a cow,

Or witched a churn, or dairy pan;

But she, forsooth, must charm a man."

180. Combination of both Forms.

"Gone to be married! Gone to swear a peace!

False blood to false blood join'd. Gone to be friends!

Shall Louis have Blanche, and Blanche these provinces?

It cannot be,—thou dost but *say* 'tis so."

"Cry alòud, for he is a god. Either he is tàlking, or he is on a journey, or peradventure he sleepeth, and must be awaked."

No doubt ye are the people, and wisdom will die with you.

181. The Monotone.

Monotone is a level tone, with as little inflection as possible. The laws of inflection apply in this practice the same as in the preceding examples; but the inflections are very slight and the tone is lengthened. There is a danger in exercising the monotone of passing into chanting. In chanting there is an entire absence of monotone; it is uniformly one level tone, excepting where the pitch is changed.

182. The monotone is solemn and level like the tolling of a bell, but each word will involuntarily end with a very slight slide up or down. This is the law of speech, and distinguishes its music from that of song.

Read the following and similar solemn passages on as level a tone as possible:—

Holy, holy, Lord God of Sabaoth.

The cloud capped towers, the gorgeous palaces,

The solemn temples, the great globe itself.

Yea, all which it inherit shall dissolve,

And, like the unsubstantial pageant faded,

Leave not a rack behind.

Mechanical Practice.

183. A good reader should be able to give any necessary inflection at will and without hesitation, and the following mechanical practice will be useful to train the ear to acquire this power.

(The habit of children when reading is always to "drop" the voice when they stop for any purpose, without regard to the sense; and another habit, shown in reading hymns or the Scriptures, is to give a rising inflection at the end of a verse, where the sense would require a falling inflection.)

184. Practise as follows:—

I. Let each pupil in a class read one line of a lesson only, and then stop, but end with the same inflection that would be used if the next line had not to be read. Thus in the Fifth Book, p. 193, let the first pupil read—

"Her attendants during this conversation were bathed ín—" Here the reader must stop; but he reads "in" with a rising inflection as if he were going to say "tears." Immediately the second reader takes up the next line, beginning with "tears"; but as "tèars" ends the sentence, it takes a falling inflection. The second reader continues "tèars; and though overawed by the presence of the two éarls,"—here the sense is incomplete; but as "éarls" ends the second line, the reader stops for the next to take his part. "Earls," like "in," takes a rising inflection, but habit is so strong that the majority of readers, knowing they are to stop at the end of each line, will "drop the voice."

II. Let the class read simultaneously, and give to *every* word in the first line a rising inflection. Before they commence the second line, let the teacher call out "fall;" then let the class read every word with a falling inflection.

The teacher after a little practice may vary the exercise, giving the word of change as he pleases: "Rise," "Fall," "Circumflex rising," "Circumflex falling."

The exercise is purely mechanical, but will be found to make the pupils in a short time expert in the practice.

CHAPTER IV.

Pitch.

185. The frequent practice of modulating the voice by the rules of Pitch will be the best corrective of that unvarying and monotonous style of reading so common to the school room, and, as a consequence, to the delivery of most public speakers.

186. Practise the pupils frequently on the reading gamut, with all its variations, p. 44.

187. The teacher should endeavour to secure from all, the pitch intended to be struck, and to secure uniformity in such pitch.

188. When a pupil from defect of ear cannot strike the proper pitch, he should stop reading, listen and try again. Unless there be absolute deafness, a few trials of this kind will be followed by success. The following practice will prepare for more difficult exercises:—

189. Take any passage of poetry, and direct the class to read one or more lines in the pitch named by the teacher, who calls out "High," "Low," "Middle," as he pleases. The class, at the word of command, instantly changes the pitch to high, low, or middle, as directed.

190. **Example.**

LOW. First *Fear*, his hand its skill to try,
Amid the chords, bewildered, laid;

MIDDLE. And back recoiled, he knew not why,
Even at the sound himself had made.

HIGH. Next *Anger* rushed, his eyes on fire,
In lightnings own'd his secret stings;

VERY HIGH. With one rude clash he struck the lyre,
And swept with hurried hands its strings.

VERY LOW. With woeful measure, wan *Despair*,
Low sullen sounds, his grief beguiled,
A solemn, strange, and mingled air,
'Twas sad by fits,

HIGHER. —— by starts 'twas wild.

Principles of Modulation.

(*According to the analysis of the sentence.*)

THE SIMPLE SENTENCE.

191. The **subject** and **predicate** are delivered in a **higher pitch** than qualifying and modifying phrases. But when contrast and distinction are expressed, then the **qualifying words** that **mark** the **contrast** or **distinction** take a **higher pitch.**

192. *Examples of the Subject.*

"Becket's *death* caused great consternation."

Here "death" is the cause of the consequence, and is the leading word.

"A *cheerful* disposition lightens labour."

Here there is contrast: not any disposition, but a *cheerful* one.

The same rules serve for attributes.

"A man of *virtue* is trusted even by his enemies."

Not any man, but (*contrast*) *one of virtue.*

"*Wisdom*, a crown and ornament both to young and old, is never to be despised."

The explanatory phrase does not distinguish, it only explains; hence *wisdom* is the leading word.

"Born to inherit the most illustrious monarchy in the world, and early united to the object of her choice, *the amiable princess*, happy in herself and joyful in her future prospects, *little anticipated the fate* that was so soon to overtake her."

193. As **numeral adjectives** distinguish, they **take precedence** of the **noun**.

"There were *twenty* men killed." "There were *nine* hundred men wounded."

Note.—Vulgar expression always gives emphasis to "hundred" rather than the number of hundreds in such cases as the above.

The Predicate.

194. The **verb** has a **higher pitch** and stronger **emphasis** than the modifying words.

"The corn is *sown* by the husbandman, *nourished* by the rains and the light and the heat of the sun, *ground* by the miller, and *eaten* by the people."

195. When, however, the **verb** is **transitive**, the **object** must have **prominence**:

"Becket's *death caused* great *consternation.*"

196. So also when the copula is used, its modifying word or predicate takes the higher pitch.

"*Man* is *mortal.*"

197. When there are direct and indirect objects, the **indirect** has **precedence** of the direct in pitch.

"She made him her *heir.*"

"We took him for a *philosopher.*"

"The fire reduced the house to *ashes.*"

Note.—Whenever the speaker would give a preference to any other word than the one which comes under the law of analysis, it would be because arbitrary emphasis would justify the preference. (*See Emphasis, par.* 214). Thus by the rule we read:—"Brutus accused Cæsar of *ambition.*" But if the question were, "Who was guilty of ambition, Cæsar or Antony?" then the reading would be, "Brutus accused *Cæsar* of ambition." Whenever the modifying phrases or words are intended for contrast or distinction, they take precedence of the other words.

He fought most bravely of *all.*

He died from *hunger.*

THE COMPLETE SENTENCE.

198. General Rule.—The **principal sentence takes precedence of all subordinate sentences.** If it be delivered in the middle pitch or dominant tone, the subordinate should be given in about a tone lower.

Principal and Adjective Sentences.

"The *enemy*—that waiteth for all occasions to work our ruin—*hath found it harder to overthrow an humble sinner than a proud saint.*"—*Hooker.*

199. In reading the above and the following examples, the passages in italics are given in the same pitch, and higher than the subordinate

sentence. Thus in the above, "the enemy" is given in the middle pitch, that is, half way between the lowest and highest note the reader can sound; when the adjective clause is read, the voice must make a slight descent and continue and end at that pitch; but the reader must remember the pitch in which "the enemy" was delivered, and assume it when the predicate "hath found" and all that follows is spoken. In this manner the voice indicates the principal and subordinate sentences.

The noun sentence below that follows "Methought" is read as high as the principal sentence. Par. 203.

200. Principal and Subordinate Sentences.

"As we passed along
Upon the giddy footing of the hatches,
Methought that Gloster stumbled, and in falling
Struck me, that thought to save him, *overboard*
Into the tumbling billows of the main."

Shakespeare.

"*Near yonder copse*, where once the garden smiled,
And still where many a garden flower grows wild;
There, where a few torn shrubs the place disclose,
The village PREACHER'S *modest mansion rose.*"

"*Beside the bed*, where parting life was laid,
And sorrow, guilt, and pain by turns dismayed,
The reverend champion stood."

"At church, with meek and unaffected grace,
His looks adorned the venerable place."

201. This last example shows that **in the simple sentence the leading members take a higher pitch.**

"*Truth* from his lips *prevailed* with double sway,
And fools, who came to scoff, *remained to pray.*"

202. It is agreeable with the rule that all parenthetical clauses and all *similes* are delivered in a lower pitch. If the parenthetical clause, however, be very important it should be read slower.

203. Parenthetic Clause.

M. P., Middle Pitch; H. P., Higher Pitch; L. P., Lower Pitch.

M. P. "If there's a Power above us—
L. P. And that there is all nature cries aloud
Through all her works—
H. P. *He must delight in virtue,*
And that
M. P. ——which He delights in *must be happy.*"

204. EXCEPTIONAL RULE.

Noun sentences present an exception to the **general rule.** The reason for this is that noun sentences take the place of the subject or object of another predicate, and, agreeably with the rule (par. 191), they demand the same prominenc (pitch) as the noun itself in such cases.

P. S. "*We thought* (adv. s) as we hollowed his narrow bed,
And smoothed down his lonely pillow,
N. S. *That the foe and the stranger would tread o'er his head,*
And we far away on the billow."

P. S. *It is enacted in the laws of Venice,*
Adv. S. If it be proved against an alien
N. S. *That by direct* or *indirect attempts*
He seek the life of any citizen,

The party

Adj. S. ——'gainst the which he doth contrive

Shall seize one-half his goods.—Merchant of Venice.

Adv. S. If e'er, when Faith had fallen asleep,

I heard a voice, "BELIEVE NO MORE!" N. S.

And heard an ever-breathing shore

That tumbled in the godless deep,

Prin. S. *A warmth* within the breast *would melt*

The freezing reason's colder part,

Prin. S. And like a man in wrath, the heart

Stood up and answered,

N. S. I HAVE FELT.

Tennyson.

205. The application of analysis to the variations of Pitch is mechanical in character and only useful in determining the comparative value of sentences. Expressive delivery, however, in its highest aspect, must be founded upon the nature of the emotion and thought; and the following general principles will assist the judgment of the advanced student:

I. The **Middle Pitch** is the most proper for argument, for philosophical composition, and for what is regarded as thoughtive as distinguished from emotional passages.

II. The **High Pitch** is the most proper for gay and joyous emotions, for passages of triumph and exultation, or for the extremes of pain, grief, and alarm.

III. **Low Pitch** is the most proper for the most solemn, sublime and grand passages.

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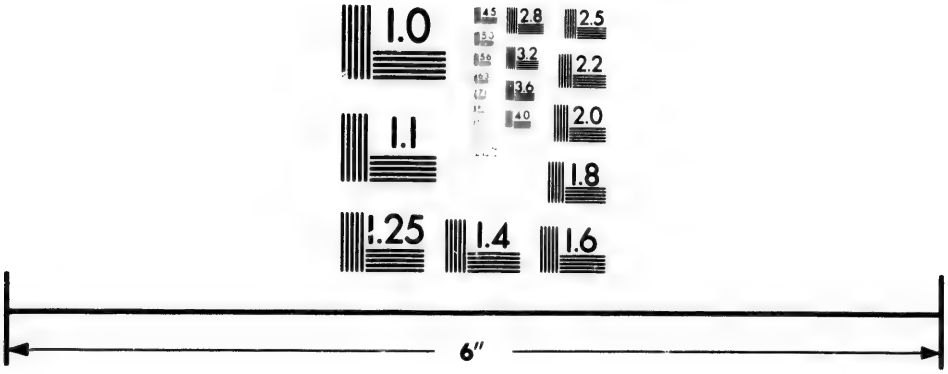

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The following exercises will illustrate these three principles :

206. Middle Pitch.

I cannot think it extravagant to imagine that mankind are no less in proportion accountable for the ill use of their dominion over creatures of the lower rank of beings than for the exercise of tyranny over these, their own species. The more entirely the inferior creation is submitted to our power, the more answerable we should seem for our mismanagement of it, and the rather, as the very condition of nature renders these creatures incapable of receiving any recompense for their ill treatment in this.

Pope (*Spectator*).

207. High Pitch.

Where rests the sword? where sleeps the brave?
Awake! Cecropia's ally save
From the fury of the blast;
Burst the storm on Phocis' walls;
Rise! or Greece for ever falls—
Up! or Freedom breathes her last.

The jarring States obsequious now,
View the Patriot's hand on high;
Thunder gathering on his *brow*,
Lightning flashing from his eye.

Borne by the tide of words along,
One voice, one mind, inspire the throng,
(Very high.) "To arms, to *arms*, to **arms**," they cry;
"Grasp the shield and draw the sword,
Lead us to Philippi's lord;
Let us *conquer* him—or **die**!"

Note.—In reading the preceding and following passages, emphasis is given to italicized and heavy-faced type, the emphasis being stronger on the latter.

FIRE BELLS.

Hear the *loud alarum bells, brazen bells!*
What a tale of *terror* now their turbulency tells!
In the startled ear of night, *how they scream out their affright!*
Too much terrified to speak, they can only **shriek, shriek,** (very high) out of tune.
In the clamorous *appealing* to the *mercy* of the *fire,*
Leaping higher, *higher,* **higher,** with a desperate *desire*
And a resolute endeavour now, *now* to sit or **never**
By the side of the pale-faced moon.
Oh, the bells, *bells,* **bells,** what a tale their terror *tells* | of despair,
How they clang | and *clash* | and **roar,**|| what a horror they outpour
On the *bosom* of the palpitating *air.*—*Poe.*

Lo! the mighty sun looks forth!—
Arm! thou leader of the North!
Lo! the mists of twilight fly—
We must vanish, *thou* must *die!*
By the sword, and by the spear,
By the hand that knows not fear,
Sea-king—nobly shalt thou fall;
There is *joy* in Odin's hall!

208. Low Pitch.

" 'Tis now the very *witching* time of night,
When churchyards yawn and *hell* itself breathes out
Contágion to the world ; now could I drink *hot blood*
And do such bitter business, as the day
Would *quake* to look on. Soft ! now to my *mòther*.
Oh ! heart, lose not thy *náture :* let not ever
The soul of *Néro* | enter this firm bosom.
Let me be *crùel,* not unnatúral.
I will *spèak* dággers to her, but *úse* nòne."—*Hamlet.*

KING JOHN AND HUBERT.

In this selection, the King, who is throwing out dark suggestions to murder young Arthur, speaks in a deep orotund voice:

KING JOHN.—I had a thing to sáy,—but let it gò :
The sun is in the heàven, and the proud dáy
Is all too *wànton,* and too full of *gàwds*
To give me audience. (*very deep.*) If the *midnight bell*||
Did with his *iron tongue* and *brazen mouth*
Sound on|| into the drowsy race of nìght ;
If this same|| were a *church-yard,* where we stánd,
And thou possessed | with a *thousand wròngs ;*
Or|| if that surly spirit|| *mèlancholy*
Had báked thy bloòd, and made it hèavy, *thìck,*
Which else runs tíckling|| up and down the vèins,
Making that idiot|| láughter|| keep men's eyes,
And strain their cheeks|| to idle mèrriment ; } Lower.
A passion *hàtefùl*|| to my púrposés ;
Or, if that thou couldst *sée* me|| *without èyes,*

Hedr me|| without thine *èars*, and make reply||
Without a *tòngue*, using *conceit* alòne,
Without eyes, ears, and harmful sounds of wórds,
Then, in *despite* of brooded|| watchful dáy,
I would into thy bosom|| *pour* my *thoughts;*
But ah, I will nót :—yet I *love thee wèll;*
And by my troth I *think*|| thou lov'st *mè* wèll.

HUBERT (*louder*).—So well that what you bid me undertake,
Though that my *dèath* were adjunct to my act,
By heaven, I would **do** *it.*

KING JOHN (*deeper*).—Do I not *know* thou wouldst?
(*deeper still and deeper as he advances.*)
Good Hubert, *Hubert,* **Hubert,** throw thine eyes
(*very slow*) *On yon young bòy* :|| I tell thee what, my friend,
He is|| a very **serpent** in my way;
And wheresoe'er this foot of mine doth tread
He|| lies|| *before* me :|| Dost thou *understánd me?*
(*very deep and slow.*) Thou art his **keeper.**

HUBERT.—And I'll keep him só, that he shall not *offend* your Majesty.

KING JOHN (*whisper*).—DEATH.

HUBERT.—My lord? (*starting.*)

KING JOHN (*whisper*).—A **grave.**

HUBERT (very low).—He shall not *live.*

Shakespeare.

Rate or Movement.

209. The term **movement** has the same meaning and application in speech as in music—**it means the rate at which we speak.** We speak slowly, moderately slow, moderately quick, and very quick, according to the state of feeling and the nature of the emotion. The movement in reading must be on the same principle as that which guides and expresses natural emotion. In the expression of joy or humour, or under the influence of great passion, words are uttered with rapidity, and the voice is thrown out with the *radical stress* (par. 144.) When the sentiments are those of sorrow, or solemnity, or sublimity, or reverence, they are naturally delivered with a slow and dignified movement, as when we sing the Old Hundredth psalm, and with the *median stress* (par. 147.) Moderately slow movement marks the reading of narratives, essays, newspaper articles and paragraphs.

210. When we wish to read in the slowest movement, the time is prolonged not only by longer pauses between words, but by prolonging the tone of all vowels with long quantities, and of all consonants (*sub-tonics*) which allow of prolongation. This especially marks the utterance of the liquids *l, m, n, ng,* and *r.*

211. The faults of movement must be avoided.

The three principal faults are :—

1. **Uniform slowness or drawling.**
2. **Uniform rapidity.**
3. **Uniform moderate movement.**

In other words, all sameness is monotonous and inexpressive; while too great rapidity is not only opposed to all dignified and impressive expression, but often passes into indistinctness.

212. Dr. Rush recommends the practice occasionally of extreme rapidity of speech for acquiring command over the voice. "The difficulty of making transitions from one position of the organs of articulation to another, requires an exertion which tends to increase their strength and activity, and thus enables them to execute the usual time of speech without hesitation." The best method of practice is for the pupil to commit a passage to memory, and recite at a considerable distance from the teacher with the utmost rapidity, but with such complete utterance that not a word, syllable, or letter, and especially the *last* letter, shall pass unheard.

213. It is also good practice for the entire class to read at different rates of movement obedient to the word of command given by the teacher; as "slow," "very slow," "moderately fast," "very fast." Any extracts will serve for this purpose.

CHAPTER V.

Emphasis.

214. The expression of emphasis is something besides mere stress of voice. It combines several of the principles of good delivery already explained, and demands great care and judgment to execute it with truthful expression.

Emphasis is of two forms:—

1. THE EMPHASIS OF SENSE.

2. THE EMPHASIS OF FEELING, OR ARBITRARY EMPHASIS.

215. THE EMPHASIS OF SENSE means that greater force which we are incessantly giving to certain classes of words as we read or speak. These words viewed grammatically are *nouns, verbs*

and *adjectives;* and articles, pronouns, conjunctions, prepositions and auxiliary verbs are simply pronounced free from any distinctive force. In this sense emphasis is to words what accent is to syllables. When reading is marked by *equal* accent or emphasis on *every* word, there is in fact no emphasis, but wearisome monotony.

216. Emphasis of Sense on Italicized Words.

Within the *navel* of this *hideous wóod,*
Immersed in *cypress* shádes|| a *sòrcerer* dwêlls,
Of *Bacchus* and of *Circé* bòrn, *great Còmus,*
Deep skilled in all his mother's *witcheries;*
And hére, to every *thirsty wánderer*
By sly *enchántment* gives his *baneful* cùp,
With many *murmurs mixed,* whose *pleasing póison*
The *visage* quite *transfòrms* of *him* that *drínks,*
And the *inglorious likeness* of a bèast
Fixes instèad, unmoulding *reason's* míntage
Charactered in the *fàce.*

Milton.

The *wicked flée,* when no man *pursùeth;* but the *righteous* are *bòld* as a *lion.*

Evil mén *understand* not *júdgment;* but *they* that *seek* the *Lórd* understand *àll* thìngs.

When the RIGHTEOUS are in *authority,* the *people rejòice;* but when the WICKED *beareth rule,* the people mourn.

The emphasis of sense is in demand where comparison and antithesis are expressed.

" The *high* and the *lòw,* the *rich* and the *póor,* approach, in point of *enjóyment,* much nearer to each other than is

commonly imagined. Providence never intended that any state here should be completely *háppy* or entirely *miserable*. If the feelings of *pléasure* are more numerous and more lively in the *hígher* departments of life, so also are those of *pàin*. If *greatness flàtters* our *vánity*, it *múltiplies* our *dàngers*. If *òpulence* increases our *gratificátions*, it increases in the same proportion our désires and *dèmands*. If the poor are confined to a more *narrow circle*, yet within that circle lie most of those *natural satisfactions* which, after all the refinements of art, are found to be the most *génuine* and *trùe*."

HOMER AND VIRGIL.

In *Hòmer* we discern all Greek *vivácity*; in *Virgil*, all the Roman *stàteliness*. *Hòmer's* imagination is by much the most *rìch* and *copíous*; *Virgil's*, the most *chàste* and *còrrect*. The strength of the *fòrmer* lies in his power of *warming* the *fáncy*; that of the *látter* in his power of *touching* the *hèart*. *Hòmer's* style is more simple and *animated*; *Virgil's more elegant* and *unìform*. The *first* has on many occasions a *sublimity* to which the *làtter* never attáins; but the *látter*, in return, never *sinks* below a certain degree of *epic dignity*, which cannot so clearly be pronounced of the *former*.—*Blair*.

EMPHASIS OF FEELING.

217. Emphasis of Feeling is often called **Arbitrary Emphasis**, because it does not explain the sense of a passage, but gives expression to some strong feeling that for the moment governs the speaker. Thus, if I ask when am I to *go* on some important duty, the answer of feeling would be "Go *now*." Here "now" is uttered with more than usual force if instantaneous action be meant. "And Nathan said unto David, *Thou* art the man."

Here, as the prophet has prepared the King for the rebuke, he completes the parable and explains it by uttering *Thou* with

extraordinary force. Several qualities of voice are necessary to a complete expression of the Emphasis of Feeling.

1. We must **pause** before uttering the word.

2. We must utter it in a **higher pitch** than the preceding words.

3. We must **dwell longer** upon the word.

4. We must use the **falling inflection**.

5. The word must be given with genuine passion and truthfulness.

218. The following selections present examples of both forms of emphasis. The teacher will find it profitable to question the class, both as to the reason for giving the emphasis to the proper word and the manner of executing it. Thus in Nathan's parable, if we ask why "Thou" is to be emphasized, we answer, because David has expressed his anger against guilt, unconscious that he was the guilty person, because he had supposed some *other* one was the criminal. Then Nathan gives tenfold effect to his reproof when he adds force to "Thou."

219. Again, the method of expressing the emphasis may be analyzed thus:—

1. Read—"And Nathan said to David, Thou art the man." Here pause before "Thou."

2. Read as before, pause, and raise the voice on "Thou."

3. Read again, pause, raise the pitch, and prolong "Thou."

4. Read with all the above methods, and giving a falling inflection.

The italics show the emphasis of sense; the heavy letters the emphasis of feeling.

PORTIA.—Then must the Jew be *merciful.*

SHYLOCK.—On what compulsion|| **mùst I**?—tell me *that.*

PORTIA.—The quality of mercy is not *strained;*
It droppeth|| as the gentle rain from Heaven
Upon the place beneath; it is **twice** bless'd;
It blesseth *him* that gives and him that *takes.*
'Tis mightiest *in* the mightiest. It becomes
The throned monarch *better* than his *crown;*
His *sceptre*|| shows the force of **temporal** power,
The attribute to *awe* and *majesty,*
Wherein doth sit the *dread* and *fear* of kings.
But *mercy*|| is|| **above** this *sceptred* sway;
It is enthroned in|| the **hearts** of kings,
It is an attribute of *God*|| himself;
And earthly power doth then show *likest* God's,
When *mercy seasons Justice.*

Shakespeare.

THE EMPHATIC TIE.

220. **The Emphatic Tie** is the **application** of the **emphasis** of **sense** to **groups** of **words grammatically** and **logically allied.** In the structure of the sentence the leading members are often separated by intervening qualifying or modifying phrases, and even sentences. It is always important to distinguish by a **similar modulation** these **leading members.** When the interrupting phrases are mingled with the leading members, the voice varies its pitch for their utterance; but it should return to the pitch and expression of the first leading member the moment it takes up the interrupted parts. This is called the **Emphatic Tie.**

221. In the following passage the heavy letters indicate the leading members :—

When **Cheerfulness**, a nymph of healthiest hue,
Her bow across her shoulder flung,
Her buskins gemmed with morning dew,
Blew an **inspiring air** that dale and thicket rung
The **hunter's** call, to Fawn and Dryad known.

222. The word "cheerfulness" is the leading word, and is read loudest and highest; the remainder of the line and the succeeding two lines are read lower. The predicate of "cheerfulness" is in the fourth line; but if the reader reads the participle "flung" in the same pitch as "cheerfulness" it becomes the predicate by the mere action of the voice. After uttering "inspiring air" in the same pitch as "cheerfulness," the voice again descends to utter the remaining clause of the same line; but when reading the "hunter's call" it must rise to the same pitch as "inspiring air," as "hunter's call" is in apposition with "inspiring air." If, however, the reader deliver "that dale and thicket rung" as high as "hunter's call," and make no pause after "rung," the intransitive verb rung is made transitive and "hunter's call" its object, and the grammar and sense are both violated.

223. The following are additional examples, the small capitals indicating the leading members and the parentheses separating them :—

Thus while he spake|| EACH PASSION (dimmed his face,
Thrice changed with pale), IRE, ENVY and DESPAIR.

Here, as "ire, envy and despair" are appositives to passion, the relation must be shown by the emphatic tie.

CHAPTER VI.

Transition.

224. By **Transition is meant the power of giving proper variety to reading.**

225. Reading without transition is monotony.

226. To give the proper variety to all we read aloud, demands great judgment and a correct conception of the subject. But the best educated people, who may understand perfectly what they read, fail in the vocal power to give this proper variety.

227. As correct and agreeable transition can only be accomplished after studying and mastering all the previous subjects of study, its proper place is the end of these studies.

228. General Rule.—**There must be harmony between the voice and the sentiment.**

Explanation.—If the subject of description or the sentiment be one of calmness and gentleness, the voice must be soft and gentle. If it be stormy or noisy or contentious, as in war or exciting and turbulent debate, it becomes high and powerful.

229. The following exercises should be read according to the suggestions in the margin. The dashes are for pauses; the *italics* and **heavy letters** for emphasis, the emphasis being stronger on the latter :—

I.

(Soft.) Soft | is the strain | when zephyr gently blows,
And the smooth stream | in *smoother* number flows;

(Louder.) But when *loud surges lash* the *sounding shore*,

(SLOW BUT STRONG.) The *hoarse, rough verse* should like the torrent | ròar.
When Ajax strives | some *rock's vast weight* to *thrów*,
The line *too* labours, and the words move *slow;*

(QUICK AND LIVELY.) Not so when swift Camilla | scours the plain,
Flies | o'er the unbending corn | and *skims* along the main.

Pope.

II.

(LOW OROTUND.) Yet half I hear the parting spirit's sígh,
"It is a *dread* and *awful* thing to *díe!*"

(SOLEMN.) *Mysterious wórlds* | untravelled by the sun,
Where Time's far wandering tide has never rún,
From your unfathom'd shades and viewless sphéres
A *warning* comes | unheard by other eàrs.

(LOUD OROTUND.) 'Tis Heaven's commanding *trùmpet*, lóng and lòud,
Like Sinai's *thunder* | peàling from the clòud!
While nature hears with terror-mingled trúst,
The *shock* | that hurls her fabric to the *dùst;*

(TREMOR.) And, like the *trembling Hèbrew*, when he trod
The *roaring* wàves, and called upon his *Gód*,
With mortal terrors | *clouds* immortal blíss,
And shrièks, and *hóvers* | o'er the *dark* abyss!

Campbell.

III.

(Orotund throughout.)

(LOW AND SOFT.) These, as they change, Almighty Father, thése
Are but the varied *Gód.* The rolling yéar
Is fùll of Thèe.
And oft thy voice | in dreadful *thùnder speaks;*
And oft at *dawn,* deep *noon,* or falling *éve,*
By brooks and groves | in hollow whispering *gàles.*

(STRONG & LOUDER.) In *wínter* | *awful Thòu!* (*Louder*) with *clouds* and *storms*
Around Thee thrówn, *tempest* o'er *tempest rólled.*
Majestic darkness! On the whirlwind's wíng,
Riding sublime, Thou bidd'st the world *adòre,*
And *hùmblest nature* with thy northern *blàst.*"

Thomson.

IV.

(From Richelieu.)

RICHELIEU.—

(STERNLY CALM.) Adrian de Máuprat, men have called me *crùel;*

(LOUDER.) I am *nòt;* I am just.—I found France | *rent asunder—*
The *rich* men | *déspots,* and the *poor* | *banditti;*
Slòth | in the *márt,* and *schísm* within the *tèmple;*
Bráwls | festering to *rebèllion;* and weàk láws
Rotting away with *rúst* | in antique shèaths.

(HIGH AND SWELLING.) I *have* **recreàted** *France;* and from the *áshes*
Of the old feudal and decrepid *cárcáse,*
Civilizátion | on her luminous wíngs,
Soàrs,—phœnix|| like, to *Jove.* What was my *art?*

(MOCKERY.) *Genìus* | some sày,—some *fòrtune,*—
(Sneer) witchcràft sóme.

(HIGH AND PURE TONE.) Not so; my art was|| **Justice.** Fòrce and Fráud,
Misname it crùelty. *Yóu* shall *confute* thèm!
My *champion,* yòu." *Bulwer.*

V.

HOHENLINDEN.

(LOW.) On Linden, when the sun was lów,
All *bloodless,* lay the untrodden snow,
And dark as wìnter was the flów
Of Iser | rolling rapidly.

(LOUDER.) But Linden saw *anòther* sìght,

(MONOTONE.) When the drum *beat* at *dead* of níght,

(BOLDER.) Commanding fires of *death* to líght
The darkness of her scenery.
By *torch* and *trumpet* fast *arráyed,*

(VERY BOLD.) Each warrior drew his *battle blàde,*
And *furious* every charger neíghed,
To join the *dreadful rèvelry.*

(HIGH AND LOUD.) Then shook the hills | with thunder ríven,
Then rushed the steeds to battle drìven,
And *louder* | than the bolts of *Heaven,*
Far *flashed* | the *red artillery.*

(DEEPER BUT STRONG.) And *redder* yet | those fires shall *glów*,
On Linden's hills of blood-stained snów;
And *darker* yet shall be the flów
Of Iser | rolling ràpidly.

(HIGHER.) 'Tis morn, but scarce yon lurid sún
(MONOTONE.) Can pierce the war clouds' rolling dun,
While *furious Frank* and *fiery Hùn*

(LOUD.) **Shòut** | in their sulphurous canòpy.
The combat deèpens!—(High and powerful.)
On, ye *brave*,
Who *rush* to **glóry**, or the **gràve!**

(VERY HIGH.) **Wáve** | *Múnich*, all thy banners *wàve*,
And | **charge** | with all thy **chivalry.**

(PLAINTIVE AND LOW, WITH TREMOR.) Ah! *few* shall *part* when many méet!
The *snów* | shall be their winding *shèet*,
And every turf | beneath their féet
Shall be a *soldier's sepùlchre.*

Campbell.

VI.

THE DEATH OF MARMION.

(LOW AND MOURNFUL.) With fruitless labour | Clara bóund
And strove to stanch the gushing wòund;
The Mónk | with unavailing cáres,
Exhausted all the Church's práyers;

(VERY DEEP.) Ever| he said,| that close and néar,
A **làdy's** voice| was in his èar,
And that the priést| he could not hèar,
For, that *she* ever súng:

(VERY HIGH PITCH, BUT SOFT NOT LOUD, AND MONOTONE LIKE A CHANT.) "*In* the **lost battle**| **borne down** by the flying,
Where **mingle war's rattle**| with **groans** of the **dying** !"

(MIDDLE PITCH.) So the notes rung.

(DEEP OROTUND.) "Avòid thee, fiend ! with cruel hánd
Shake not| the dying sinner's sànd ;

(HIGHER.) O look, my son, upon yon sígn
Of the *Redeemer's grace*| *divine ;*
O think| on faith and bliss !

(LOWER.) By many a death-bed have I béen,

(WITH TREMOR.) And many a sinner's parting sèen,
But *never*| aught like *thís.*'"

(LOUDER AND HIGHER.) The *wár*| that for a space did fail,
Now trebly *thundering*|| *swelled* the *gale,*
And| **Stanley !** was the cry,

(QUICKER.) A *light*| on Marmion's visage spread
And *fired*| his glazing eye ;
With dying hand| above his héad|

(HIGH.) He shook the fragments of his bláde,

(THOROUGH STRESS ON "VICTORY," WITH GREAT POWER TO "CHARGE.") And shouted—**Vìctory !**

Charge| *Chester*| **CHARGE ; On**—
Stanley—On !"
Were the last words of *Màrmion.*"

As he utters "**Stanley**" the voice grows fainter, gasping at the last "On."

The last line is given calmly, but mournfully.

VII.

CLARENCE'S DREAM.

CLARENCE.—My dream was lengthen'd| *àfter* life;
(HIGH.) Oh, *then* began the *tempest* to my *sóul!*
(LOWER.) I passed, methought, the melancholy flóod
(OROTUND.) With that *grim* ferryman, which *poets* write of,
(MONOTONE.) Unto the kingdom of perpetual nìght.
The first| that there did greet my stranger sóul
Was my great father-in-law, renowned *Warwìck,*
(HIGH OROTUND. Who cried,—" What *scourge* for pèrjury
Can this dark monarchy|| afford *false*
Clarence?"
(LOWER.) And so he vànished; then came wandering by
(HIGHER, WITH TERROR.) A shadow like an àngel, with bright hair
Dábbled in blòod; and he shriek'd out aloud,
(HIGH, ALMOST FALSETTO NOT LOUD.) "Clarence|| is come—false, fleeting,
perjured Clarence,
That stabb'd me, in the field by Tewkesbury.
(HIGH AND LOUD.) Seize on him, *Fúries;* take him into *tòrments!*"
(LOWER BUT MARK'D BY HORROR.) With that, methought a *legion* of *foul fiénds*
Environ'd me, and *howled* in mine eàrs
Such *hideous* críes, that with the very noíse
(TREMOR, WITH TERROR.) I trembling *wàk'd*|| and for a season áfter
Could not believe but that I was in *hèll!*
Such terrible impression| made my drèam.
(LOW AND SOFT.) Oh, Brackenbúry, I have done those things
That now give evidence | against the *sóul,*
For *Edwàrd's* sake; and sèe | how he *requites* me!

(VERY LOW.) Oh, *Gód* | if my deep *prayers* cannot *appease*
(OROTUND Thée,
MINGLED WITH But Thou wilt be *avenged* | on my *misdéeds*,
TREMOR.) Yet | execute Thy wrath | on *mè* | alòne;
(HIGHER, Oh, *spare* my guiltless wífe and my poor
PLAINTIVE.) chíldren!
(CALM BUT I pray thee, gentle keeper | *stay* by me;
MOURNFUL.) My soul is *hèavy*, and I fain would *slèep*.

Shakespeare.

CHAPTER VII.

Imitative Modulation.

230. In the compositions of the great imaginative authors, poets and fictionists, words are often the echo of natural sounds, and have been selected for their appropriateness. 'A certain bird is called the cuckoo, from the sound which it emits. When one sort of wind is said to *whistle* and another to *roar*—when a serpent is said to *hiss*, a fly to *buzz*, and falling timber to *crash*—when a stream is said to *flow*, and hail to *rattle*, the analogy between the word and the thing is plainly discernible." Poetry and fiction abound in examples of this kind; and the reader who would realize the picture embodied in words which are the echo of the sound must utter those words as nearly like the natural sound as possible.

HARSH SOUND OF HEAVY GATES.

On a sudden open fly
The infernal gates, and on their hinges grate
Harsh thunder.

231. Satan having related with exultation his success against man, instead of applause is entertained with a general hiss by his infernal audience, who are with himself transformed into serpents. The reader will see how appropriate words have been selected by the great poet for the purpose :—

So having said, awhile he stood expecting
Their universal shout and high applause
To fill his ear, when, contrary, he hears
On all sides, from innumerable tongues,
A *dismal*, *universal* **hiss**, the sound
Of public *scorn*. . . . . .
He would have spoke,
But **hiss** for **hiss** returned with forked tongue
To forked tongue, for now were all transformed
Alike, to *serpents* all, as *accessories*
To his bold riot; dreadful was the din
Of **hissing** through the hall, thick swarming now
With complicated monsters, head and tail,
Scorpion and *asp*, and *amphisbœna* dire,
Cerastes horned, *hydrus* and *elops* drear,
And *dipsas* (not so thick swarmed once the soil
Bedropt with blood of Gorgon, or the isle
Ophiusa); but still great, he, the midst,
Now dragon grown, larger than whom the sun
Engendered in the Pythian vale or slime,
Huge Python, and his power no less he seemed
Above the rest, still to retain.

Milton.

SOUND OF A BOW STRING.

The string let fly,
Twang'd short and *sharp*, like the *shrill* swallow's cry.

Pope.

SLOWNESS OF MOTION.

First *march* the *heavy* mules *securely slow*,
O'er *hills, o'er dales, o'er crags*, o'er rocks *they* go.

Pope.

The Bells.

I.

SLEIGH BELLS.

Begin High Pitch, about C natural, and very soft but pure tones. Dwell on the italics like chanting, but imitative of the kind of bells named in the verse.

Hear the *sledges* with their bells,
Silver bells! [1]
What a world of merriment | their melody foretélls!
How they *tinkle, tinkle, tinkle,* [2]
In the icy air of night,
While the stars | that over*sprinkle*,
All the heavens | seem to *twinkle*
With a crystal*line* delight;
Keeping *time, time, time,* [3]
In a sort of Runic *rhyme*,
To the *tintinnabulation* | that so musically wells
From the *bells, bells, bells*,
Bells, Bells, Bells. [4]
From the jingling and the tinkling of the bells.

---

1. Dwell on the "lls."
2. Imitate.
3. Chant "time," dwelling on the "m."
4. Imitate sleigh bells.

II.

WEDDING BELLS.

This stanza must be louder than the last. The movement is lively and quick; the radical stress (par. 144) prevails, and "bells" should be chimed. Pitch from A to C natural, chant the italics; chime the heavy type:—

Hear the *wedding* bells—
Golden bells! [5]
What a world of happiness | their harmony *foretells!*
Through the balmy air of night
How they ring out their delight!
From the *molten golden* notes,
And all in *tune.*
What a *liquid ditty floats,* [6]
To the turtle dove | that *listens,* when she *gloats*
On the *móon!* [7]
Oh, from out the *sounding cells* [8]
What a gush of *euphony* voluminously *wells!* [9]
How it *swells!*
How it *dwells*—
On the future! How it *tells*
Of the rapture that *impels*
To the *swinging* and the *ringing*
Of the *bells, bells, bells,* [10]
Of the **bells, bells, bells, bells,** [11]
Bells, bells, bells!
To the *rhyming* and the *chiming* of the *bells.* [12]

---

5. Chant.
6. Very soft.
7. All soft, and high, and musical.
8. Chant.
9. Chant italics.
10. Chant.
11. Chime merrily.
12. Chant, dwell on "bells."

III.

FIRE BELLS.

Bold and loud, but not too high pitch, from F to A. Median and thorough stress (par. 147). No chimes, and the movement sometimes fast and sometimes slow, with an expression of alarm.

Hear the loud *alarum bells*—
Brazen bells, [13]
What a *tale* of *terror* now their *turbulency tells !* [14]
In the startled ear of night,
How they *scream* out their affright !
Too much *horrified* to speak,
They can only *shriek*, SHRIEK [15]
Out of *tune*,
In a clamorous *appealing* | to the mercy of the FIRE ! [16]
In a mad expostulation|| with the deaf and frantic *fire*,
Leaping *higher, higher, higher* [17]
With a desperate *desire* ;
And a resolute endeavour,
Now, *now* to sit or *never*
By the side|| of the pale-faced moon !
Oh, the *bells, bells, bells*, [18]
What a *tale* | their terror *tells*
Of *despair !* [19]
How they CLANG|| and CLASH|| and ROAR, [20]
What a *horror* they out*pour*

---

13. Toll like fire bell.
14. Half chant.
15. Loud.
16. Prolong "fire."
17. Rise a note on each "higher," and sound like a bell.
18. Quick and loud.
19. Low pitch and slow.
20. In a harsh, loud tone, like a loud bell.

On the bosom of the palpitating air!
Yet the ear it fully knows
By the *twanging*
And the *clanging*,
How the danger *sinks* (1) and *swells*, (2) [21]
By the *sinking* or the *swelling* or the **anger** of the *bells;*
Of the *bells*—
Of the *bells, bells, bells, bells,* [22]
BELLS, BELLS, BELLS, [23]
In the *clamor* and the *clangor* of the BELLS!

IV.

FUNERAL BELLS.

The tone should be deep but not loud in this stanza. The funeral bells suggest tolling, and the swelling tones or median stress.

Hear the TOLLING of the BELLS, [24]
Iron bells.
What a word of solemn thought their monody compels!
In the silence of the night;
How we *shiver* [25] with affright,
At the melancholy menace of their *tone!*
For every sound that floats
From the rust within their throats
Is a *groan.* [26]
And the people—ah, the people—
They that dwell up in the steeple,

21. (1) soft, (2) loud.
22. Slow and deep.
23. Quick and loud.
24. Deep and prolonged monotone, especially on "tolling."
25. Tremulous.
26. Tolling like a bell.

All alone!
And who *tolling, tolling, tolling* [27]
In that *muffled monotone,*
Feel a *glory* in so *rólling* [28]
On the human heart | a *stone.*
They are neither man nor woman—
They are neither brute nor human—
They are *ghouls.*
And their king it is who *tolls,* [29]
And he *rolls, rolls, rolls, rolls,* [30]
A *pæan* from the *bells!*
And his merry bosom *swells*
With the *pæan* of the *bells!*
And he dances and he *yells;* [31]
Keeping *time, time, time,* [32]
In a sort of Runic *rhyme,*
To the *pæan* of the *bells*—
Of the *bells;*
Keeping *time, time, time,*
In a sort of Runic rhyme,
To the *throbbing* of the *bells,* [33]
Of the *bells, bells, bells.*
To the *sobbing* of the *bells,* [34]
Keeping *time, time, time,*
As he *knells, knells, knells,* [35]
In a happy Runic *rhyme,*

---

27. Imitate funeral bell.
28. Higher Pitch.
29. Loud.
30. Imitate strong tolling bell.
31. Very loud.
32. Deeper and more solemn.
33. Deep toll and slow.
34. Give tremor here.
35. Very deep tolling.

To the *rolling* of the *bells*—
Of the *bells, bells, bells*— [36]
To the *tolling* of the *bells*,
Of the *bells, bells, bells, bells* [37] —
Bells, bells, bells,
To the moaning and the groaning of the bells. [38]

Edgar A. Poe.

THE ECHOES.

In reading the following passages, dwell on the italic words, imitative of the sounds, and read the echo word fainter and fainter until almost inaudible, but pure toned to the last. *Median stress* throughout.

The splendour falls|| on castle walls
And snowy summits|| old in story;
The long light shakes|| across the lakes;
And the wild cataract|| leaps in glory.
Blow, bugle, blow, set the wild echoes flying;
Blow, bugle,|| answer echoes,|| DYING, *dying*, dying.
Oh hark! Oh hear! how thin and clear, [39]
And thinner, clearer, further going;
Oh! sweet and far from cliff and scar
The horns of elf-land faintly blowing.

---

36. Higher. 37. Continue solemn tolling. 38. Very deep, slow and solemn.
39. This stanza is to be read high, but faint and soft.

< >
Blow, let us hear the purple glens replying;
< > < > < >
Blow, bugle, answer echoes,|| DYING, *dying*, dying.

< > < >
Oh love, they die on yon rich sky,
< > < >
They faint on hill, on field, on river;
< > < >
Our echoes roll from *soul to soul*, *(deeper)*
And grow for ever and for ever.
< > < > < >
Blow bugle, blow, set the wild echoes *flying*;
< > < > < >
And answer, echoes, answer—DYING, *dying*, dying.

Tennyson.

SECTION V.

Accent, Rhythm and Metre.

232. "Rhythm is a principle of proportion introduced into language."—*Abbott's English Lessons.*

233. All words of more than one syllable have an accented syllable—that is, one syllable is sounded heavier than the other, as *ea*gle, *fa*ther, *Jo*seph. When there are more than two syllables there will be a lighter and a heavier syllable. In such cases the heavier is called the *primary*, the lighter the secondary accent, as PORCU*pine*, *phil*osophy.

234. In common conversation and writing, the accented syllables do not succeed each other in very regular order.

235. But when a speaker or a writer appeals to the passions, or composes under the influence of the imagination, not only is the voice modulated, but the words, even if not spoken but only written, acquire regularity in the succession of accented and unaccented syllables.

236. When this regularity is not uniform, as in poetry, it is called **rhythm.**

237. When the accented and unaccented syllables follow in regular order, as in poetry, it is called **metre.**

Note.—The tendency of children learning to read is to accent every syllable. As they advance in reading they still continue to accent every word, and unless this habit is checked at an early stage it will mark and deform the delivery of adult age.

If *every* word be accented, not only would the reading be inconveniently and painfully slow, but all the lights and shades of expression would be destroyed.

238. Rules for Reading Rhythmically.

In order to give the music of expression to all rhythmical compositions, the reader must—

I. Pause frequently and at regular intervals.

II. Divide the words into sections, similar to bars in music.

III. Let each section begin with an accented word or syllable.

IV. When monosyllables destitute of expression, as articles, conjunctions, or prepositions, occur, they must each either be combined, as an unaccented syllable, with leading words, or if they stand alone there must be a brief silence *before* them, as a substitute for an accented word or syllable.

239. It will be seen from these rules that groups of words in speech and reading may be, as notes in music, divided into regular portions, governed by the accented syllables, and, as in music, forming bars, **each bar commencing with an accented syllable or a pause of equal length to the omitted accented syllable.**

240. In the following sentence each bar marked by the upright dash commences with an accented syllable.

1. The accented syllable is in italics.

2. When there is no accent a cypher (0) *precedes* the words.

3. When a leading word of one syllable occurs, and its quantity or vowel sound is short, a cypher *follows* such a word.

4. When a cypher follows such word, the reader either pauses and fills up the time of a bar with *silence*, or he prolongs the word.

5. In all cases each bar, as in music, occupies the same time in delivery.

0 In the | *sec*—ond | *cen*—tury | 0 of the | *Christ*—ian | *e*—ra | 0 the | *em*—pire of | *Rome* | 0 compre | hend—ed the | *fair*—est | *part* of the | *earth* 0 | 0 and the | *most* 0 | *civ*—ilized | *por*tion | 0 of man | *kind.*

241. *Explanation.*—In reading the above passage each bar occupies the same length of time. Thus the word "earth" in the fourteenth bar takes as long time for utterance as "civilized" in the seventeenth or "empire of" in the eighth bar.

The seventh bar is occupied by the word "the" alone; but the cypher before "the" means that there must be a silent pause where it stands. The ninth and twentieth are occupied by words with long vowels, *o* and *i*, and two liquids, *m* and *n*, all of which can be prolonged in utterance. Hence each of those bars occupies the same time as any one of the others.

242. If we count common time to each bar, the sections would be uttered according to regular beat, 1, 2, 3, 4.

Silence. 1 2 3 4 In the | 1 2 3 4 *sec*–ond | 1 2 3 4 *cent*–ury | Si. 1 2 3 4 of the | 1 2 3 4 Christ—ian |
1 2 3 4 e——ra | Si. 1 2 3 4 ——the | 1 2 3 4 em–pire of | 1 2 3 4 R—o—me | Silence 1 2 | Si. 1 2 3 com-
4 pre | 1 2 3 4 hended the | 1 2 3 4 fair—est | 1 2 3 4 part—of the | 1 2 3 4 earth—— | Silence. 1 2 |
Si. 1 2 3 4 and the | 1 2 3 4 most— | 1 2 3 4 civ–ilized | 1 2 3 4 por–tion | 1 2 3 4 —of man | 1 2 3 4 k–i–nd.

Si, stands for silence.

243. The following passage is arranged in this rhythmical order.

A dash precedes the accented syllable, and a cypher indicates the absence of an accented syllable:—

It re|mains with | you then | 0 to decide | whether that | freedom | 0 at | whose | voice | 0 the | kingdoms | of Europe | 0 a|woke from the | sleep of | ages, | 0 to | run a ca|reer of | virtuous | emu|lation | 0 in | everything | great—and | good; | 0 0 | 0 the | freedom | which dis|pelled the | mists of | super|stition, | 0 and in|vited the | nations | 0 to be|hold their | God; | 0 0 | 0 whose | magic | touch 0 | kindled the | rays of | genius, | 0 the en|thusiasm of | poetry, | 0 and the | flame of | eloquence; | 0 0 | 0 the | freedom | 0 which | poured into our | lap 0 | opulence | 0 and | arts, | 0 0 | 0 and em-| bellished | life | 0 with in|numerable | insti|tutions | 0 and im|provements, | 0 0 | 0 till it be|came a | theatre of | wonders; | 0 0 | 0 it is for | you | 0 to de|cide 0 | 0 whether | this | freedom | 0 shall | yet sur|vive, | 0 or | perish | 0 for|ever. |

HOW TO READ POETRY.

244. All poetry is metrical. It is written with accented and unaccented syllables, occurring at regular intervals.

"As the voice rises from *(a)* conversational non-modulation to *(b)* rhetorical modulation, and from modulation to *(c)* singing, so the arrange ment of words rises from (A) conversational non-arrangement to (B) rhetorical rhythm, and from rhythm to (C) *metre.*"—*Abbott's English Lessons.*

245. When reading poetry we must sustain the music of the metre, but avoid the defect of sing-song.

246. The following rules will assist the reader to preserve the metre and avoid the sing-song:—

I. Regard the accented syllables, but do not give too much weight to the voice in pronouncing such syllables.

II. Do not alter the *pitch* for the accented syllable or word. In sing-song the voice *rises* on the accented and *falls* on the unaccented syllable: e. g.:—

Oh, *keep* me *in* Thy *heavenly way*,
And *bid* the *tempter flee*;
And *let* me *never*, *never stray*
From *happiness* and *Thee*.

If we raise the voice slightly on each italic syllable and drop it on the unaccented, giving it also more force of voice, it is sure to be sing-song. If we read it all on a level, only varying the pitch where the *emphasis* demands it, the tendency will be diminished.

III. If the accented word be a monosyllable, *pause*, if the sense allows it, before such word.

Thus in the following words, if we pause, the sing-song is diminished:—

There | shall I *bathe* | my weary soul |
In seas | of heavenly rest.

IV. Vary the length of the pauses between words, and vary the length of syllables and words, especially when the sense allows it. Never dwell long on unimportant words, as prepositions and conjunctions. Thus in reading the following stanza with all the regularity of the metre it unavoidably becomes sing-song:—

And *red*der *yet* those *fires* shall *glow*,
On *Lin*den's *hi*lls of *blood*-stained *snow*;
And *dark*er *yet* shall *be* the *flow*
Of *I*ser, *roll*ing *ra*pid*ly*.

Now observe the pauses, and lengthen the syllables in italics.

And||*redder yet*||those *fires*||shall glow,
On Linden's *hills*||of blood-*stained* snow;
And dark*er yet*||shall be the *flow*
Of I*ser*||roll*ing*||ra*pid*ly.

But||to the *hero*, when||his *sword*
Has *won*||the battle||for the *free*,
Thy||*voice*||*sounds*||like a *prophet's word*,
And||in its *hollow tones*||are *heard*
The thanks||of *millions*||*yet to be.*

V. In reading four-line stanzas, when we commence the third line we should descend a tone in pitch; and, unless the sense be very complete at the termination of that line, its last word should have a rising inflection. For variety, the last word of the second line should end with a falling inflection, unless that line be dependent on the third line.

VI. Avoid descending step by step on the last words and syllables of the last line. *The descent on the final word is not one of pitch, but of inflection.* Otherwise the pitch ought to be as loud and as high on that word as on any other.

VII. Avoid the great and common defect of ending the last word with a rising pitch and inflection, giving the voice a kind of leap and twist upwards, instead of a descent.

247. In cases which rarely occur, where the last word is a noun in the possessive case, or an adjective qualifying, or a preposition governing a noun that commences the next line, there should be no pause. The proper inflection also must be observed on the last word of the line.

When to enshrine his reliques| in the sun's
Bright temple, to Egyptian Thebes| he flies.

Milton.

I know not ; but I'm sure| 'tis safer| to
Avoid what's grown| than question| how 'tis born.

Shakespeare.

248. Elision.—When the vowels *e* and *o* are left out, and supplied by an apostrophe, in poetry, they should *always* be pronounced in reading :

" By whisp'ring winds soon lull'd asleep."

Here "whispering" should be pronounced in full. The objection to this would be that the metre would be violated by adding half a foot or an extra syllable to the line. But the defect is obviated by *lengthening* the *quantity* or time of pronouncing the syllable " whis," and by uttering the remainder of the word " —pering" more rapidly. This is not required in the word " lull'd," as it is customary to leave out the *e* before the *d* of participles. By this rule *tim'rous, gen'rous, dang'rous,* should always in poetry be pronounced in full without the elision. This rule does not apply to the elision of consonants, as *o'er*, e'er, &c.

The vowels of the words *to* and *the* must always be pronounced in poetry, although the poet may put the apostrophe in their place. Thus :

By prayer | th' offen|ded De|ity| t' appease,

must be read with the words *the* and *to* fully pronounced. If the words be arranged according to the principle explained in par. 240, in bars with pauses for silence, the metre is preserved.

0 By | prayer| 0 the of|fended | Deity | 0 to ap|pease.

SECTION VI.

SELECTIONS FOR PRACTICE.

249. These selections are prepared for the study of expressive reading, with head and foot notes, with emphatic words in italics and heavy type, and the expressive words with pause and inflection marks. In reading according to these marks and emphasized words the pupils should be frequently questioned as to the *reason* for any inflection, pause or emphasis, and both the literary structure and the spirit of the passage brought under review and criticism.

250. It will also be of advantage to change the inflections and transfer the pauses and emphases to other words, or dispense with them, that the pupils may see the effect of violating or neglecting elocutionary principles.

251. It is well for the teacher to commence with simultaneous reading; but this method should not be continued, as it is apt to end in a mechanical and monotonous style.

252. In practising simultaneously the following methods are recommended:—

1. Commence with clauses and phrases, the teacher leading and the pupils following. Let the pauses be longer than usual, and the inflections very marked.

2. Let the teacher read a stanza—not more than four lines of poetry. Then let the pupils read simultaneously. Practise on the same plan with a chapter of the Bible, taking an entire verse for each simultaneous practice.

3. Increase the number of stanzas or verses until the pupils can by themselves, after the teacher has first read the whole passage, read a whole chapter, poem, or other selection.

4. In this practice the utmost regularity and "unison" should be observed. Every word should be heard distinctly, as if uttered only by one voice, just as in singing a hymn. The pauses must be well observed, but perhaps a little longer than in individual reading, the inflections and emphases alike, and the articulation perfect.

Selections for Reading.

I. FILIAL PIETY.

Filial Piéty! It is the primal *bond* of *society*—it is that instinctive principle which, panting for its proper *góod*, soothes, unbiddén, each sense and sensibility of màn!—it now *quívers* | on every *lìp!*—it now *béams* from every *èye!*—it is an emanation of that *gratitùde* which, softening under the sense of recollected *góod*, is eager to own the vast | countless *debt* | it ne'er, alas! can páy, for so many | long years of unceasing *solicitùdes*, honorable self-*deníals*, *life*-preserving *càres*!—it is that part of our practice, where *duty* | *drops* its *àwe!* | where reverence | refines into *lòve!* | it asks no aid of *memóry!*—it needs not the deductions of *réason!*—*pre-existing*, *paramount* over àll, whether law or human rúle, few arguments can *increase* | and none can *dìminish* it!—it is the sacrament of our nàture!—not only the *dúty*, but the *indùlgence* of màn—it is his first great *privilége*—it is amongst his last most endearing *delìghts!*—it causes the bosom to *glow* with reverberated *lòve!*—it requites the visitations of náture, and returns the blessings that have been recèived!—it fires emotion | into vital prínciple—it renders habituated ínstinct | into a *master-pàssion*—*swáys* all the sweetest energies of màn—*hangs* over each vicissitúde |

of all that must pass awày—*aids* the melancholy virtues | in their last *sad tasks* of *life*, to cheer the languors of decrepitude and àge—*explores* the *thòught*—*elucidates* the aching *èye*—and breathes *sweet consolátion* | even in the awful moments of *dissolution!*

Sheridan.

II. WAR WITH NAPOLEON.

(Appeal and Invocation.)

I cannot but imagine the virtuous *hèroes*, *legislàtors*, and *patriòts*, of every *age* and *cóuntry*, are bending from their elevated seats | to witness this *contést*, as if they were *incàpàble*, till it be brought to a favourable issúe, of enjoying their *eternal repòse*. *Enjoy* that repòse, illustrious immortáls! Your mantle fèll when you ascended; and *thousánds*, inflamed with your spirít, and impatient to tread in your steps, are ready "to *swear* by *Hím* | that sitteth upon the *thróne*, and liveth for ever and èver,"|| they will *protect Fréedom* | in her last *asylùm*, and *never* desert that cause| which you sustained by your labóurs, and cemented with your bloòd. And *Thóu*, sole Rúler among the children of mén, to whom the shields of the earth belóng, "*gird on Thy swòrd*, thou Most *Míghty*," go forth with our hosts in the day of *bàttle!* Impart, in addition to their hereditary *válour*, that confidence of success| which springs from *Thy* prèsence! Pour into their hearts | the spirit of departed heroes! Inspire them with Thine *òwn:* and, while led by Thine *hànd*, and fighting under Thy *bánners*, open Thou their eyes | to behold in every vàlley, and in every pláin, what the prophet beheld by the same illuminátion—chariòts of *fíre*, and *hórses* of fìre! "Then shall the strong man be as *tòw*, and the maker of it as a *spàrk;* and they shall both *burn* together, and *none* shall *quènch* them."

Robert Hall.

III. DANIEL BEFORE BELSHAZZAR.

The answer of Daniel must be given with great calmness and dignity, and in the best orotund voice :—

BELSHAZZAR.—Art thou that *Daniél*| of the Hebrew ráce|
In whom the excellence of *wisdom* dwells||
As in the *góds?* I have heard thy *fàme;*—behold
Yon mystic lètters | fláming on the wàll,
That, in the darkness of their fateful impórt,
Baffle the wisest of Chaldea's sàges!
Rèad | and interprèt, and the satrap robe
Of scarlet shall invest thy limbs—the chain
Of gòld adorn thy néck—and all the world
Own thee| *third rùler* of Chaldea's reàlm!

DANIEL.—Belsházzar, be thy gifts unto *thyself,*
And thy rewards to *othèrs.* I, the servant
Of Gód, will read God's writing to the kìng.
The *Lord* of hosts| to thy great ancestor,
To Nabonassár, gave the all-ruling sceptre
O'er all the nations, kingdoms, languagès;
Lord paramount of *life* and *déath,* he sléw
Where'er he *willed;* and where he willed, men *lived;*
His word exálted, and his word debàsed;
And so his heart *swèlled* ùp; and, in its *príde,*
Arose to *heàven!* But then the lord of earth
Became an *outcàst* from the sòns of mèn—
Companion of the browsing *bèasts!* the dews
Of night| fell cold| upon his crownless brów,
And the wild asses of the desert| fed
Round their unenvied pèer! And so he knèw

That GOD is *sovereign*| o'er earth's sceptred lòrds.
But *thóu*, his són, unwarned, untáught, *untámed*,
Belshazzár, hast arisen *agàinst* the Lord,
And in the vessels of His hóuse| hast *quaffed*
Profane libàtions, 'mid thy slaves and womén,
To gods of gòld, and stóne, and wood, and *laùghed*
The *King* of *kings*, the *God* of *gods*, to *scòrn*.
Now | hear the words, and hear their secret meaning—
" *Numbèred !*" *twice* " Nùmbered ! *Weighed ! Divided !*" King,
Thy reign is nùmbered, and thyself art wèighed,
And wanting in the balànce, and thy realm
Sévered, and to conquering *Persiàn* given !

Milman.

IV. MERCY TO ANIMALS.

I would not enter on my list of friends|
[1] (Though graced with polish'd manners and fine sense,
Yet wanting *sensibility*) the mán
Who *needléssly* sets foot upon a *wòrm*.
An inadvertent step| may crush the snaíl
That crawls at evening in the public pàth ;
But he that has *humánity*, forewárn'd,
Will tread *asìde*, and let the reptile *lìve*.
[2] The **creeping vermín**, *loathsome* to the síght,
And charged, perhaps, with *venóm*, that intrudes,
A visitor unwelcóme, into scenes
Sacred to neatness and repóse, the alcóve,

---

1. Read the parenthetic clause in lower pitch. Return to the pitch of "friends" on the word "man," thus connecting by the emphatic tie. (Par. 220.)

2. Connect "creeping vermin" with "may die," reading both phrases in a louder tone, and the intervening clause in a lower tone.

The chàmber, or refectóry, may die—
A *necèssary* act| incurs nó blàme.
Not so when, held within their proper bounds,
And guiltless of offènce, they range the air,
Or take their pastime in the spacious field:
Thère| they are *privileged;* and he that *hunts*
Or *harms* them *there*, is guilty of a *wròng*,
Disturbs the economy of nature's reàlm,
Who, when she *fórm'd*, design'd them an *abòde*.
The sum is this: If man's convènience, hèalth,
Or sáfety interfére, *his* rights and cláims
Are *pàramount* | and *must extinguish* theirs,
Else they are *àll*—the meanest things that *àre*—
As free to *líve*, and to *enjóy* that life,
As God was free | to form them| at the first,
Who| in His sovereign wisdom| made them all.
Ye, therefore, who love *mércy*, teach your sons
To love it too.

Cowper.

V. CHARGE OF THE LIGHT BRIGADE.

1.

[1] Half a léague, half a léague,
Half a league *on*ward,
[2] All in the valley of death
Rode the six hundred.
[3] "Forward the Light Brigade!

---

1. Begin solemnly, pointing forward to the right.
2. Deeper and more solemn.
3. Loud and high; fullest orotund voice as in command, uttering "charge" with all the power of the voice, but not quickly.

Charge for the guns," he said.
[4] Into the valley of death
Rode the six hundred.

2.

[5] **"Forward** the **Light Brigade!"**
[6] Was there a man dismáy'd?
Not though the soldier knéw
Some one had *blùnder'd*:
Theirs not to make réply,
Theirs not to reason why,
Theirs but to *dó* | and **die.**
[7] Into the valley of death
Rode the six hundred.

3.

[8] *Cannon* to *right* of thèm,
Cannon to *left* of thèm,
Cannon in *front* of thém,
[9] *Volley'd* and *thùnder'd;*
Storm'd at with shot and shéll,
Boldly they rode and *wèll,*
Into the jaws of death,
[10] Into the mouth of **hèll**
Rode the six hundred.

---

4. Return to solemn delivery as No. 2.
5. Similar to No. 3.
6. With energy and boldness.
7. Same as No. 2.
8. Loud and imitative.
9. Dwell on "volley'd and thundered."
10. Utter "hell" with great power, but not too high nor too quick.

4.

[11] *Flash'd* | all their sabres bàre,
Flash'd | as they turn'd in àir,
Sabring the gunners thère,
Charging an àrmy, while
All the world *wònder'd:*
Plunged in the battery-smóke,
Right *through* the line | they bròke;
Cossack and Russián
[12] Rèel'd | from the sabre-stroke
Shatter'd and *sùnder'd,*
[13] Then they rode bàck, but not—
Not | the six hundred.

5.

[14] Cannon to right of thèm,
Cannon to left of thèm,
Cannon *behind* thém
Volley'd and *thunder'd;*
Storm'd at with shot and shell,
While horse and hero fell,
They that had fought so wéll
Came through the jaws of dèath,
Back | from the mouth of *hèll,*
[15] *All* that was left of them;
Left of six hundred.

---

11. Imitative action of swiftly drawing and waving a sword, whirling it round and downwards to the right side on "sabring."
12. Great emphasis on "reel'd."
13. Slow and mournful.
14. Similar to stanza 3.
15. Mournful.

6.

[16] *When* can their glory *fàde ?*
Oh, the wild chàrge they made !
All the world wonder'd.
Hònour the charge they made !
Honour the *Light Brigàde,*
Noble six hundred !

Tennyson.

This selection should be read with great animation and boldness. As it demands all the greatest powers of the voice, it is a good exercise for simultaneous practice.

VI. HAMLET'S SOLILOQUY ON SUICIDE AND DEATH.

The feeling in Hamlet's mind is one of weariness of life, dislike of action, and hatred of wrong, but pervaded hy a sentiment of solemnity induced by a dread of "something after death." The movement is not rapid, and the manner is earnest without excitement. Especially avoid declamation.

[1] *Hamlet.*—To *be*, or *nòt* to bè : thát is the questión :
Whether 'tìs noblér in the mínd| to súffer
The stings and arrows of outrageous fortúne,
Or to take àrms| against a sea of troubles,
And by oppósing| ènd thèm ? To *diè*,—to *sleep*,— [2]
No móre ; and| by a sleep| to say we end
The *heartàche*, and the thousand natural shòcks
That flesh is *héir* tó,—'tis a *consummation* [3]

---

16. High orotund exulting tone sustained, to the last word.
1. Commence low and slowly, as if thinking aloud.
2. "To die," uttered slowly as if pondering the thought. "To sleep," uttered in a higher tone, as if it satisfactorily solved the great doubt ; while "no more" with a rising inflection completes the utterance of that satisfaction.—"Death is no more than a sleep."
3. Higher tone, expressive of relief and triumph.

Devoutly to be wìsh'd. To *díe*, to *slèep*; [4]
To *slèep* / perchance to *dream*;—ay, *thère's* the rúb;
For| in that sleep of *death*| what dreams may come
When we have shuffled off this *mortal coil*,
Must give us *pàuse*: there's the respéct
That makes *calàmity* of so long lìfe:
[5] For who would bear the *whips* and *scorns* of tìme,
The oppressor's *wròng*, the proud man's *contùmely*,
The *pangs* of *despised lóve*, the law's delày,
The *insolence* of offìce, and the *spurns*
That patient merit of the unworthy tákes,
When he himself might his *quietus* máke
With a bare *bòdkin*? who would *fàrdels* bèar,
To grunt and sweat under a weary life,
[6] But, that the *dread* of something *after* death,
The undiscovered coùntry| from whose bóurne
No traveller retúrns, *pùzzles* the will;
And makes us rather | bear those ills | we *have*
Than fly to others | that we know not òf?
Thus *consciénce*| does make *cowards* of us all;
And thus | the native hue of resolution|
Is sicklied o'er | with the pale cast of thought;
And enterprises of great pith and momènt,
With *this* regárd, their currents turn áwry,
And lose the náme of *àction*. *Shakespeare.*

---

4. The second "to die, to sleep" is a more solemn reconsideration of the subject, delivered slowly and in deeper tones as the reality is breaking on his mind.

5. All from this line to "bare bodkin" is delivered with more passion and indignation, expressive of each of the evils under which man suffers. "Pangs of despised love" should be read with feeling, and tremor of voice, for very probably that moment Hamlet is thinking of Ophelia.

6. From this passage the tone is solemn, mournful and melancholy. Commence lower than the preceding line.

VII. BOADICEA.

The following selection is one of the kind that induces sing-song, hence the reader must be guided by the suggestion of Section V.

Observe the pauses. Avoid giving too much weight to accent. Lengthen the *time* of the italicized words.

L. P. When | the British warrior queen,
Bleeding from the Roman ròds,
Sought, with an *indignant* mìen,
Counsel | of her country's gods,

Sage | beneath the spreading oak
Sat the *Drùid,* hoary chìef,
Every *burning* word | he spóke,
Full of *rage* and full of *grìef.*

M. P. "*Princéss!* if our *aged eyés*
Weèp | upon thy *match*less wróngs,
'Tis because *resentmént* | tìes
All the *terrors* of our tongues.

H. P. "*Róme shall pèrish!*—write that wórd
In the blòod | that she has *spìlt;*
Pèrish | hòpeless and *abhòrr'd,*
Deep | in ruin | as in *guilt.*

"*Róme,* for empire far renówn'd,
Tràmples on a thousand stàtes;
Soon | her pride shall *kiss* the ground—
Hark! the **Gaùl** is at her gates.

"Other Romans shall arìse,
Heèdless of a *soldier's* náme;
Soùnds, not *árms*, shall win the prìze,
Harmony, the path to *fàme*.

"Then | the progeny that sprìngs
From the *forests* of our *lánd*,
Arm'd with *thùnder*, clad with wíngs,
Shall a *wider* world | command.

"Regions | Cæsar never knèw,
Thy posterity shall *sway*;
Where his eagles | never fléw,
None invincible as *thèy*."

M.P. Such the bard's prophetic wórds,
Pregnant with celestial fìre,
Bending | as he *swept* the chórds
Of his sweet but *awful* lyre.

Shé, with all a *monarch's pride*,
Felt them in her bosom glòw,
Rush'd to battle, fought, and *died*;
Dying, *hurl'd* them | at the foe.

H.P. *Rùffians*, pitiless as próud,
Heaven awards the vengeance dùe;
Empìre is on *ùs* bestów'd,
Shàme and *rùin* wait for *you*.

VIII. FROM KING HENRY VIII.

Wolsey and Cromwell.—Act III. Sc. 2.

WOL. [1] *Farewèll*, a long farewéll to all my *greatnèss!*
This | is the state of màn: To-dáy | he puts fórth
The tender leáves of *hòpe*, to-morrow | *blòssoms*,
And bears his blushing honours | *thick* | upon him.
The third day comes a *fròst*, a *killing* frost;
And, when he thinks, good, easy man, full súrely
His greatness is a *ripenìng*, *nips* his *root*,
[2] And then he *fàlls*, as *I* do. I have ventúred, [3]
Like little wanton boys | that swim on bladdèrs,
This many summers | in a *sea* of *glòry*,
But far beyond my *depth:* my high-blown *príde*
At length *bròke* under me, and now has left mé,
Weary and *old* with *servíce*, to the *mercy*
Of a rude strèam, that must for ever hide me.
Vain pomp and *glory* of this *world*, I *hàte* ye;
I feel my heart new open'd. Oh, how *wrètched* [4]
Is that poor mán | that hangs on *prìnces'* favours!
There is, betwixt that smile we would aspire tó,
That sweet aspect of princes, and their *ruín*,
More pangs and féars | than *wars* or *women* have;
And when he falls, he falls like *Lùcifer*,
Never to hope agàin.
[5] Heàr mè, Crómwell;
And, when I am forgótten, as I *shall* be,

---

1. Begin L.P., median stress, slow movement and mournful expression.
2. Deep and solemn; pause after "falls," as if contemplating bitterly his own fall.
3. Read the *simile* in a higher or lower pitch than the *metaphor*, making the metaphor the leading and more solemn thought.
4. Begin "Oh" mournfully but passionately, as suffering under a sense of injustice.
5. The speech to Cromwell is given with dignity and all the fulness of the orotund voice. Begin in L.P.

And sleep | in dull | cold márble, where no mention
Of me *mòre* | must be héard óf, say, I taught thee;
Say, **Wolsèy**, that once trod the ways of *glòry*,
And sounded all the *depths* and *shoals* of *hónóur*,
Found thee a way, out of his *wreck*, *to risè in*;
A *sure* and *safe* one, though thy *máster mìss'd* it.
Mark but my *fàll*, and that that *ruin'd* me.
6 *Cromwell*, I *charge* thée, *fling away* AMBITION;
By thàt *sín*|| fell the *angèls*; how can *màn* then,
The image of his Màker, hope to *wìn* by it?
Love *thyself làst*: *cherish* those héarts that *hàte* thee;
Corruption wins not more | than *honesty*.
Still in thy right hánd|| carry gentle pèace,
To silence envious tongùes. Be *jùst*, and *féar nòt*;
Let all the ends thou aim'st at|| *be thy coùntry's*,
Thy *Gód's*, and *trùth's*; then|| if thou fàll'st, O Crómwell,
Thou fall'st a *blessed màrtyr*! Serve the king;
And,|| prithee, lead me in:
There, take an inventory of all I have,
To the last penny; 'tis the king's: my robe,
And my integrity to Heaven, is all
I dare now call my own. *O Cromwéll*, CROMWELL!
Had I but served my **God** | with *half* the *zeal*
I served my *king*, He would not in mine age
Have left me | *naked* | to mine *enemies*.

Shakespeare.

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6. Increased solemnity and grandeur of tone to the words "And, prithee." Here Wolsey grows faint in action and voice, but resumes power in the closing sentences, "O Cromwell," &c.

IX. THE DYING GLADIATOR.

[Indignant sympathy and impassioned appeal. M. and H. P. Median and Thorough Stress; last two lines high, loud and impassioned.]

"I see before me the *glàdiator* lie;
He leans upon his *hànd*—his manly brów
Consents to dêath, but *conquers* agòny!
And his droop'd head|| *sinks*|| gradually|| low—
And, through his side the last dróps | *ebbing* | *slów*,
From the red gásh, fall heavy, *one*|| by òne,
Like the *first* of a *thunder*-shower; and nów
The arena *swims* around him,—he is gone
Ere ceased the *inhuman shóut*|| which *hail'd* the wretch||
who *won.*

"He *heárd* it, but he *hèeded* not,—his *eyès*
Were with *his heàrt*, and that was far away;
He reck'd not|| of the *life* he lost, nor *príze*,
But where his rude hut by the Danube lay.
There|| were his young bàrbarians all at play,
There|| was their Dacian *mother*,—*he their síre*
Butcher'd to make a Roman holiday,—
All this rush'd with his blood,—shall he expìre,
And unavénged? **Arise!** ye **Goths**, and **glut** your **ire!**"

X. THE BATTLE OF WATERLOO.

[1] There was a sound of *rèvelry* by nìght,
And Belgium's capital | had gather'd thén

---

1. Begin in a cheerful, lively tone, M. P., but utter "hush! hark!" in a deep tone, half whisper, of terror, and the remainder of the line solemn, slow, and deep, slightly rising on "knell."

Her *béauty* and her *chivàlry*, and bríght
The lamps shone o'er fair *women* and brave *mèn;*
A thousand hearts | beat happily; and whén
Music aróse | with its voluptuous swéll,
Soft eyes look'd lòve | to eyes which spake again,
And all went merry as a marriage bell;
But *húsh! hárk!* a deep| sound| strikes|| like a rising *knèll!*

[2] Did ye not *héar* ít?—*Nò;* 'twas but the *wínd,*
Or the car | rattling o'er the stony stréet;
On with the dànce! let joy be unconfined;
No sleep till morn, when Youth and Pleasure méet
To chase the glowing hours with flying féet—
[3] But *hàrk!* that heavy sound | breaks in | once mòre,
As if the *clòuds* its echo would repeat;
And nearer, clearer, *deadlier* than before!
[4] **Arm! Arm!** it ìs—*it ìs*—the *cànnon's opening roar!*

Within a window'd niche of that high háll,
Sate *Brúnswick's* fatèd *chièftain;* he did hear
That sōū.d | the *first* amid the festivàl,
And caught its tone with *Dèath's* prophetic ear;
And when they *smíled* because he deem'd it *néar,*
His heart more truly knew that péal | too wèll,
Which stretch'd his *father* | on a *bloody* bíer,
[6] And *roused* the *vengeance* | *blood* alone could quell:
He *rush'd* into the field, and foremóst *fighting, fèll!*

---

2. Uttered slowly, as if listening; pause and utter "no" as if angry at the interruption.
3. Expression of terror.
4. Very loud and full toned.
5. Mournfully and slowly uttered to the fifth line.
6. Louder and quicker, with excited feeling.

[7] Ah! then and there was hurrying to and fró,
And gathering *teárs*, and *tremblings* of *distrèss*,
And cheeks all pàle, which but an hour ágo
Blush'd at the praise of their own *lòveliness;*
And there were sudden *pàrtíngs*, such as préss
The life from out young hearts, and choking síghs
Which ne'er might be repèated; who could *gùess*
If ever *mòre* should mèet those mutual èyes,
[8] Since upon night so swéet | such **awful morn** could rìse!

[9] And there was mounting | in hot hàste; the stèed,
The mustering squàdron, and the clattering cár,
Went *pouring* forward | with impetuous speed,
And swiftly forming | in the ranks of wàr;
And the deep *thùnder* | peal on peal afàr;
And néar, the beat of the alarming drúm
Roused up the soldier | ere the morning star;
While throng'd the citizéns, with *terror dùmb*,
[10] Or whispering with white líps—"The fòe! They *còme!*
They **come!**"

And wíld and hígh the "*Cameron's gathering*" ròse!
The war-note of *Lochìel*, which *Albyn's* hílls
Have *héard*, and heard, tóo, have her *Saxon fòes;*—
How in the noon of night that pibroch *thrìlls*,
Saváge and *shrìll!* But with the breath that fills
[11] Their mountain-pípe, so fill the *mountainèers*

---

7. Tremor of voice, and expression of sorrow and tenderness.
8. Deep, slow, and solemn.
9. This stanza must begin with the hurry of action indicated by the words.
10. Expression of terror, half whispering, with radical stress, "The foe," etc.
11. Loud and full orotund tone, with passion.

With the fierce native *daring* | that instils
The stirring memóry of a *thousand* yeàrs,
And Evàn's, Donàld's, *fáme* | rings in each clansman's ears!

[12] And Ardennes waves above them | her green lèaves,
Dewy with nature's tear-drops, as they pàss,
Grieving, if aught *inanimate* e'er griéves,
Over the unreturning *bràve*— alás!
Ere evening, to be tròdden | like the *gràss* |
Which now *benéath* them, but *abòve* shall grow
In its *next* verdúre, when this *fiery* mass
Of living *valóur*, rolling on the fóe,
And *burning* with high hópe, shall *moùlder* | *cóld* and *lòw*.

[13] Last noon | beheld them | full of lusty life;
Last eve | in *Beauty's* circle, proudly gay;
The midnight brought the signal-sound of *strife*,—
The mórn | the *marshalling* in *arms*,—the dáy |
Bàttle's magnificently stern array!
The thunder-clouds close o'er it, which when rent,
The earth is cover'd thick with *òther* clày,
Which her *ówn* clay shall cover, héap'd and pènt,
Rider and hórse,—friend, fóe | in one | red | burial | blent.

Byron.

XI. THE GOOD PARSON.

Thus to relieve the wretched | was his pride,
[1] And even his FAILINGS | lean'd to *vìrtue's* side,
But | in his duty *pròmpt* at every càll,
He *wátch'd* and *wèpt*, he *práy'd* | and *fèlt* for *àll*;

---

12. Softness of tone; tenderness of expression. 13. Firm and solemn tone to the end.
1. The reading must be calm and reverential, but marked by tenderness and pathos; the movement slow, and the stress median, without force.

And | as a bird each fond endearment tríes,
To tempt its new-fledged offspring to the skíes,
Hè tried each àrt, *reproved* each dull delày,
Allured to *brighter* wórlds, and LED the *wày.*
[2] Beside the béd| where parting life was láid,
And sorrów, guílt, and paín by turns dismáy'd,
The *reverend champion*| *stòod.* At *his* contról,
Despair and anguísh| *flèd* the struggling sòul;
Còmfort came dòwn| the trembling wretch| to ráise,
And his last| faltering| accénts| whisper'd *pràise.*
[3] At chúrch, with meek and unaffected gráce,
His loóks| *adòrn'd* the venerable place;
Trùth| from HIS lips prevàil'd with *doùble* swày,
And *fòols* who came to *scóff,* remain'd to *prày.*
The service pást, around the pious mán,
With steady zéal, each honest rustic| ràn;
Even CHÌLDREN| follow'd with endearing wìle,
And pluck'd his gòwn| to share the good man's *smìle;*
His ready smíle| a *pàrent's* warmth| express'd,
Their wèlfare pleased hím, and their cáres distrèss'd;
To them| his hèart, his lòve, his gríefs were gíven,
But all his *serious* thóughts| had rest in heaven.
[4] As some tall cliff, that lifts its awful fórm,
Swells from the vále, and midway leaves the stòrm;
Though round its breast the rolling clouds are sprèad,
Eternal sunshine | settles on its héad.

Goldsmith.

---

2. Lower pitch, solemn and reverential tone.
3. M. P.
4. As this simile is not parenthetic, and ascends in sublimity of sentiment, it should be read with more power and with orotund voice.

XII. BARBARA FREITCHIE.

On that pleasant morn of the early fall
When Lee marched over the mountain wáll,
Over the mountains winding dówn,
Horse and foot, into Frederick tówn,
[1] FORTY FLAGS, with their *silver stàrs*,
FORTY FLAGS with their *crimson bárs*,
FLAPP'D| in the morning wind; the sún
Of noon| looked down, and saw not *òne*.

[2] Up rose old BARBARA FREITCHIE, thén
Bowed| with her fourscore years and ten,
Bravest of *all* in Frederick tówn,
She took up the flág| the *mén* hauled dòwn;
In her attic window the staff she sét,
To show that ÒNE he'art| was loyal yèt.
[3] Up the street came the rebel trèad,
Stonewall *Jackson* riding aheàd.
Under his slouched hát| left and right
He *glànced*; the old *flàg* met his sight.
[4] "Hàlt!"—the dust-brown ranks stood fàst.
"Fìre!" out blazed the rifle-blàst;
It shivered the windòw, pane and sàsh;
It *rent* the *bànner* with seam and gàsh.

---

1. Commence with full tone M. P., and increase the force on "forty flags" and "flapp'd."

2. Firm, but with the slowness of age and the dignity of power conscious of being right. Rise in pitch on "Freitch—" and descend on —"ie."

3. Military precision and sternness, and imitative regularity in the utterance; give a higher pitch to "tread" than "head."

4. "Halt!" and "Fire!" high, loud and slow.

Quick, as it fell from the broken staff,
Dame Barbara snatched the silken scarf;
[5] She leaned far out on the window sill
And SHOOK it fòrth| with a *royal will*.
[6] "**Shoòt**, if you must, this *old* GREY **head**,
But *spare* your country's FLAG," she said.
[7] A *shàde* of *sàdness*, a *blush* of *shàme*,
Over the face of the leader càme;
The *nobler* nature within him *stirred*
To LIFE at that *wòman's* deed and wòrd:
[8] "Who touches a *hair* of yon *grey head*
Dies like a *dòg!* **Màrch ònl**" he said.

J. G. Whittier.

XIII. PATRIOTIC FIRE.

(*Explosive orotund, Radical stress, High pitch, Great passion.*)

What! while our arms can wield these blàdes
Shall we *diè tàmely?* die *alòne?*
Without *one victim* to our shàdes—
One Moslem heart, where, buried deep
The *sabre* | from its toil may *slèep?*
Nò--Gòd of Ivan's burning skiès!
Thou *scòrn'st* th' inglorious sàcrifice,
Nò—though of all earth's hope bèreft,
Lìfe, swòrds, and VENGEANCE STILL are left.

---

5. Tremor of age, but very excited and enthusiastic on "shook" and "royal will."

6. High and fervid on "shoot." Pathos and great earnestness of appeal, with tremor, on "Spare your country's flag."—Why should "shoot" have a *falling* and "flag" a rising inflection?

7. Suppressed warmth.

8. High and loud, with the sternness of command.

We'll make our valley's reeking cáves
  Lìve|| in the awe-struck minds of mén,
Till tyrants *shudder*, when their *slaves*
  Tell of the Ghebers' *bloody* glen.
Follow,|| brave hearts, this pile remains
Our *refúge still*—from *life* and *chàins* ;
But his the best, the holiest bed,
Who sinks entomb'd | in *Moslem dead.* |

Moore.

XIV. BRUTUS AND CASSIUS.

Cassius. CHASTISEMENT ?

Brutus. Remember *Màrch*, the IDES of *March*, remember.
Did not great Julius | *blèed* | for *justice* sáke ?
What *villain* | touched his body, that did *stab*
And not for JUSTICE ? *Whát !* shall one of *ús*
(That *struck* the *foremost man* of all this world
But for supporting *róbbers*)—shall *wé nów*||
Contaminate our fingers with base *brìbes*,
And sell the mighty space of our large honóurs
For so much *trásh*|| as may be grasped *thús ?*
I had rather be a DOG, and bày the moòn
Than such a *Roman.*

Shakespeare.

XV. HENRY V.

(High orotund.)

Fight, gentlemen of England ! *fight*, bold yeomen ;
Dràw, árchers, draw your arrows to the *heàd :*
Spur your proud horses *hàrd*, and ride in *blood ;*
AMAZE the *wèlkin* with your broken *staves.*

A *thousand hearts*|| are *great* within my bosom;
ADVANCE our STANDARDS, SET upon our FOES
Our ancient word of courage; *fair Saint* GEORGE,
Inspire us with the spleen of *fiery dràgons!*
UPON THEM! VICTORY *sits* upon our *helm.*

Shakespeare.

XVI. CORIOLANUS DEFYING THE ROMAN POPULACE.

(*Great force, High pitch, Inflections extend over a fifth, Movement quick.*)

Let them pull *áll* about mine eàrs; present me
DEATH|| on the *wheèl*, or at wild horses' heèls;
Or pile TEN HILLS|| on the *Tarpeián ròck,*
That the precipitation might down strètch
Below the beam of sìght; yet *will I still*
BE THUS|| to *them.*

Shakespeare.

Religious and Scripture Extracts.

The Scriptures, rich in eloquence, poetry and profound thought, present the finest exercises for expressive reading. The general style of reading the Bible is marked not only by great defects, but by a peculiar mannerism heard in reading no other class of composition. It should be observed as a fixed rule that the Scriptures have no style of their own for reading. They must be read as we read the loftiest passages of any great poet or orator; as we read Milton or Shakespeare; only that the Scriptures demand a profounder reverence and solemnity than the works of any human authors. The hurry and monotony of school reading or the peculiar tones of pulpit delivery are alike opposed to all principles of good reading, and especially

of the Holy Scriptures. The same rules must be applied to reading all sacred lyrics or *hymns*. Hence it is thought advisable to introduce these extracts with a passage from Milton, an extract from a sermon, and a hymn.

XVII. GOD'S PROVIDENCE.

"Thy footsteps are not known."—Ps. lxxvii. 19.

God| *móves*| in a mysterious wày
His wonders| to perfórm;
He plants His footstèps| in the séa,
And rídes| upon the stòrm.

Deep| in unfathomable mìnes
Of never-failing skíll,
He treasures up His bright desígns,
And works| His *sovereign*| *wìll.*

Ye fearful saínts, *fresh coùrage* tàke;
The *clouds*| ye so much| dréad
Are *big*| with *mèrcy* and shall bréak
In *blèssings*| on your hèad.

Judge| not| the LÓRD by *feeble sénse,*
But *trúst* Him| for His *grùce;*
Behind a frò'wnìng providénce
He hides| a *smiling fàce.*

Blind unbelief | is súre to èrr,
And scan His work| in vaìn;
God | is His *òwn* interpreter,
And *Hé*| will make it *plàin.* *Cowper.*

In reading the above hymn, study to avoid sing-song. This may be accomplished, (1) by dwelling longer on the italicized

words, (2) by avoiding too strong accentuation on accented syllables, (3) by frequent pauses, especially where marked by the upright dash.

XVIII. ANGELIC PRAISE TO GOD.

(Orotund throughout, Pitch varied, Median stress.)

"Great are thy *wórks*, JEHÓVAH! *infinite*
Thy pòwer! What thought can meàsure thée, or tôngue
Relàte thèe? Greater now | in thy *retúrn* |
Than from the *giant angèls;* thée | that dáy
Thy *thùnders* magnified; but to *creáte*
Is grèater than creáted | to *destròy.*
Who can impàir *thèe, Mighty Kìng,* or *bound*
Thy *empire? Easíly* the proud attempt
Of spirits *apostáte,* and their counsels *váin,*
Thou hast repéll'd; while impiously they thought
Thée | to dimìnish, and from thee | withdráw
The number of thy wòrshippèrs. Who seeks
To lessen thée | agàinst his purpóse | *sérves*
To manifest | the more thy mìght: his *evíl*
Thou *usèst,* and from thence | createst *mòre* goòd.
Witness this new-made wòrld, *another heàven*
From heaven-gate not fár, founded in viów
On the clear hyaline, the glassy sèa,
Of amplitude almost *immènse,* with stars
Nùmerous, and every stàr, perhaps, a wórld
Of destined habitàtion; but thou know'st
Their sèasons: among these | the *seat* of mèn,
Eàrth | with her nether ocean circumfúsed,
Their pleasant dwelling-plàce. Thríce happy mén |

And *sóns* of mén, whom God hath thus advánced!
Created in his ìmage, there to dwell
And *wòrship* him; and in reward to *rúle*
Over his wòrks, on eàrth, in sea, or aìr,
And multiply a *ràce* of worshippers
Hóly and jùst: thrìce háppy, if they *know*
Their happinéss | and persevere *uprìght!*"

XIX. CHRISTIAN ASSURANCE.

"Simon, Simon, *Satan* hath desired to *winnow* thee | as *whèat*;" here is our *toil:* "but I have *prayed* for thee, that thy *faith fail not*;" this is our safety. No man's condition so *sure* as ours: the prayer of Christ| is mòre than sufficiént| both to *strengthen* us, be we never so wéak; and to overthrow all adversary power, be it never so strong and pòtent. *His práyer* must not exclude *oúr labòur.* Their thoughts are *vàin*, who think that their *watching* can preserve the city | which God himself| is not willing to kéep. And are not theirs *as* vaín, who think that *God* will keep the city, for which they themselves | are not *careful* to *wátch?* The husbandman may not therefore burn his ploùgh, nor the merchant forsake his tráde, because God hath promísed, "*I* will *not forsake* thèe." And do the promises of God, concerning our stability, think you, make it a matter *indifferent* for ús to *úse* or *not* to use the means whereby | to *attend* or *not* to attend | to *reáding?* to *práy* or *not* to práy, that we fall not into temptátion? Surely | if we look to stand in the faith of the sons of Gód, we must *hourly, continually*, be *providing*, and setting ourselves to *strìve.* It was not the meaning of our Lord and Savióur, in saying, "Father, keep them in thy Náme," that we should be careless to keep ourselves. To our own *sáfety*, our own *sedùlity* is required. And then | blessed for ever and ever | be that mother's *chíld*, whose faith hath made him the *child* of *Gòd.* The earth may *shàke*

the pillars of the world may *tremble* under ùs: the co untenance of the heaven may be *appàlled;* the sun may lose his *lìght*, the moon | her *beàuty*, the stars their *glóry:* but | concerning the man | who trusteth in Gód, if the fire have proclaimed itself unable as much as to singe a *hair* of his *héad;* if liòns, beasts ravenous by nàture, and keen with hùnger, being set to devóur, have, as it were, religiously adored the very *flesh* of the faithful mán; *what* is there in the world | that shall *chánge* his *heàrt*, *overthrów* his *faith*, alter his affèction towards *Gód*, or the affection of Gód to *hìm?* If I be of *this* note, who shall make a separation between *me* and my *Gòd?* Shall tribulátion, or ánguish, or persécution, or fámine, or nákedness, or péril, or swòrd? *Nò;* I am persuaded that neither tribulátion, nor ánguish, nor persecútion, nor fámine, nor nakèdness, nor perfl, nor swòrd, nor déath, nor lìfe, nor ángels, nor principàlities, nor pòwers, nor things presént, nor things to còme, nor heíght, nor dèpth, nor any other créature | shall ever prevail so far over me. *I know* in *whom* I *have* BELIEVED; I am not ignorant | whose precious *blood* | hath been *shèd* for me; I have a *Shèpherd*|full of kindnèss, full of cáre, and full of *pòwer:* unto *Hím* | I commit mysèlf; his *own finger* hath engraven this *sentence* | in the *tábles* of my *heàrt:* "*Satan hath desired* | to WINNOW *thee* | as WHEAT: but I have *prayed* that thy *fáith fáil nòt.*" Therefore the *assurance* of my *hópe*, I will labour to *kéep* | as a JEWEL unto the *end;* and by *lábour*, through the gracious mediation of *His* práyer, I SHALL *keep it.* *Hooker.*

XX. SCRIPTURE EXTRACTS.

(APPEAL *and indignation, varied with pathos; Pitch middle and low; Median stress; Movement slow.*)

Hear, O heavens[1]| and give ear, O eàrth: for the *Lòrd* hath *spoken*, [2] I have *nourished* and brought up *chíldren*, and they

1. Solemn and mournful, M.P., slow. 2. Pitch a little higher, speak slower.

have *rebèlled* against me[3]. The ox *knoweth* his *ownèr*, and the *ass* | his master's *crib:* but Isráel doth *not* knòw, my people doth not *consider*. [4] Ah *sinful natión*, a people | laden with *inìquity*, a seed of *evíldòers* | *chíldren*—that are *corrùpters*: they have *forsáken* the *Lòrd*, they have *provóked* the HOLY ONE of *Isráel* || unto *ànger*, they are gone away | *backward*.

[5] *Wash* yòu, make you *clèan;* put away the *evil* of your *doings* | from before mine eyes; *ceàse to do evil;* [6] [7] *learn* to do *wèll;* seek *judgmènt*, relieve the oppréssed, *judge the fátherless*,[8] *plead* | for the *wìdow*.

Come nòw, and let us *reàson together*, saith the *Lòrd;* [9] though your *síns* be as *scàrlet*, they shall be as *whíte* as *snòw;* though they be *réd* like *crímson*, they shall be as *wòol*. If ye be willíng|| and *obedíent*, ye shall *eát* of the *goòd* of the *lànd;* but if ye *réfuse* | and *rébel*|| ye shall be *devóured* with the *swòrd*, [10] for the mouth of the Lord hàth spòken ìt. *Isaiah i.*

XXI. DENUNCIATION.

Woe | unto them that call *evìl* | *goòd* and *goód èvil;* that put *dàrkness* for *líght* | and *líght* for *darknèss;* that put *bittèr* for *swéet* and *swéet* for *bìtter*; *woe* unto thém | that *are wise* | in their *own eyès*| and prudent in their own sìght! Wòe unto thém | that are *míghty to drink wìne*, and men of *stréngth* | to drink *strong drìnk*.

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3. L.P. This passage to be plaintive rebuke.
4. Ascend in pitch and increase in volume of voice.
5. Commence high and commanding.
6. Low, but very firm and *loud*.
7. Rise in pitch.
8. Read the latter part plaintively.
9. Higher and louder.
10. Stern and powerful tone.

XXII. A PARABLE.

The reading of the following parable should be simple, unaffected, undeclamatory, and free from peculiar intonation; but as it is dialogue, involving a great principle of charity, it ought to be earnest and dramatic in the impersonation of the speakers :—

MATT. XVIII.—Therefore is the kingdom of heaven| likened unto a certain *king*, which would take account of his *servants*. And when he had begun to reckón, one was brought unto him which owed him *ten thousand talènts*. But| forasmuch as he had not to *páy*, his lord commanded him to be *sòld*, and his wìfe and chìldren, and *all* that he *hàd*, and payment to be made. The servant therefore fell down and worshipped him, saying, Lōrd, have *patience* with mé, and I will pay thee àll. Then the lord of that servant was moved with *compàssion*, and *loosed* him, and *forgave* him the *debt*. But the same servant| went out, and found one of his fellow-servants, which owed *hìm* an *hundréd pence;* and he laid hànds on him, and took him by the thròat, saying, *Pày* me| that thou owest. And his fellow-servant fell down at his feet, and *besought* him, saying, Have *patìence* with mé, and I will pay thee *àll*. And he would *nòt:* but went and cast him into *prison* till he should pay the debt. So| when his fellow-servants saw what was dóne, they were very sòrry, and came and told unto their lord| all that was done. Then his lord, after that he had called him, said unto him, O thou *wìcked* servant, *I* forgave *thée* àll that debt, because thou *desirest* me: shouldst not thou also have had *compassion*| on thy *fellow-servánt* even as I had *pity* on thée?

XXIII. ARGUMENT.

(*Earnest but not impassioned, M. P., Calm but not too slow.*)

What shall we then *sày* to these things? If *Gòd* be *fór* ús, *whò* can be *agàinst* us? He| that spared not his ówn *Són*, but

delivered Him up for us *áll*, hów shall he not| with *him* alsó| freely give *ùs*| all things? Who shall lay anything to the *charge* of *God's elèct?* It is *Gód* that *justifìeth.* Who is he that *condèmneth?* It is *Christ* that dìed, yea, rather that is *rìsen* agàin, who is even at the right hand of God, who also maketh *intercèssion* for us. *Who* shall *separàte* us| from the love of *Christ?* Shall tribulátion, or distréss, or persecútion, or fámine, or nakednéss, or peril, or *swórd* (or swòrd)? As it is wrítten, For *thy* sake we are *kìlled* all the day long; we are accounted as *shéep* for the *slaùghter.*

Nay, in all these things we are *móre* than *conquèrors*, through *hím* | that *loved* ùs. For I am persuáded that neither *déath*, nor *lìfe*, nor *ángels*, nor *princípalities*, nor *pòwers*, nor things *présent*, nor thíngs to *còme*, nor *heíght* nor *dèpth*, nor any other *créature*|| shall be able to *separate* us| from the *love* of *God* which is in *Christ Jesus* our *Lord.—Romans viii.*

(Movement slow, Deep orotund, Pitch varied.)

XXIV. Behold, I show you a *mystèry;* we shall not all *slèep*, but we shall be *chànged*, in a *mòment*, in the *twínkling* of an *èye*, at the last trúmp: [1] for the *trumpet* shall *sound*, and the *dead* shall be *raised* | *incorrùptible*, and we shall be *chànged.* [2] For this *corruptible* | must put on *in*corruption, and this *mortal* must put on *im*mortàlity. So when this *corruptible* shall have put on *in*corruption, and this mortal shall have put on *immórtality*|| then shall be brought to pass the saying | that is wrìtten,—[3] DEATH is *swallowed* úp | in VÌCTORY. [4] O *dēāth* | where is thy *sting?* O grave| where is thy *vìctory?* The sting of deáth | is *sìn*, and the strength of sin is the *làw.* [5] But *thanks* be to *Gòd* | which giveth us the *victory* through our LORD JESUS CHRIST.

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1. High pitch.
2. Deeper and more solemn.
3. High and exultant.
4. Deep and slow.
5. High and exultant.

XXV. THE LORD'S PRAYER.

(Tone reverential, Middle and low pitch—never high, Median stress, Movement slow, varied with pathos.)

Our FATHER|| which art in *Heáven*,|| HALLOWED be thy *nàme*. *Thy* kìngdom *còme*. Thy *will* be done ón *éarth*,|| *às* it is in Heàven. *Gìve* us this dáy|| our daily *bréad*. And *fórgive* us our *trèspasses*, as *wè* forgìve thèm|| that tréspass against *ùs*.* And *leàd* us nót | into *tèmptation*, but *delivér* us from *evil*: for | thine | is the kìngdom, and the powèr, and the glóry|| for ever and èver. Amen.†

**Caution.*—Avoid giving, as many do, the emphasis of sense to "against" instead of "us." The word "trespass" implies *against*, and the words "them" and "us" are contrasted.

† Amen. The Italian broad A, as in *calm*, is far more impressive than A as in *gale*. No good vocalist sings Amen in the latter style, because the first allows more grandeur and beauty to the voice.

Practise a class in reciting the whole prayer by themselves, as explained above.

EXAMINATION PAPERS.

Method of Answering.

1. The extract given for examination should be written on paper from the printed copy.

2. The **inflections** should be marked according to the method used in this book.

3. The **pauses** can be marked with an upright dash made between the words where the pause occurs, one, two or three dashes being used according to the required length of the rhetorical pause.

4. **Emphasis** can be indicated according to the printers' rule; viz., the emphatic word must be underlined in the following way:

Emphasis of sense, one line—italics.

Emphasis of feeling, two lines—small capitals.

Emphasis of feeling (extraordinary)—three lines—capitals.

5. When the question refers to the **Modulation** or **Pitch**, it may be answered by italicizing the passage, and writing on the margin opposite to its commencing word, L.P., M.P., or H.P., as may be determined by the pupil.

6. The **Stress** may be indicated by a mark written *over* the word, thus:—

Radical stress, arm.

Median stress, fire.

Vanishing stress, I won't.

7. When the question is one bearing on the spirit or the meaning of a passage, it must be *written* in the language of the student.

Indicate the **inflections** in the following passages by the usual marks, the emphatic words by marking in italics, and pauses by the dash :—

XXVI. The scene was changed. It was an eve of raw and surly mood,
And in a turret-chamber high of ancient Holyrood
Sat Mary, listening to the rain, and sighing with the winds
That seem'd to suit the stormy state of men's uncertain minds.
The touch of care had blanch'd her cheek—her smile was sadder now,
The weight of royalty had press'd too heavy on her brow;
And traitors to her councils came, and rebels to the field;
The Stuart sceptre well she sway'd, but the sword she could not wield.
She thought of all her blighted hopes—the dreams of youth's brief day,
And summoned Rizzio with his lute, and bade the minstrel play
The songs she loved in early years—the songs of gay Navarre,
The songs perchance that erst were sung by gallant Chatelar;
They half beguiled her of her cares, they soothed her into smiles,
They won her thoughts from bigot zeal and fierce domestic broils :—
But hark! the tramp of armèd men! the Douglas' battle-[illegible]!
They come—they come!—and lo! the scowl of Ruthven's hollow eye!
And swords are drawn, and daggers gleam, and tears and words are vain—

The ruffian steel is in his heart—the faithful Rizzio's slain!
Then Mary Stuart dash'd aside the tears that trickling fell:
"Now for my father's arm!" she said; "my woman's heart,
farewell!" *Bell.*

Indicate the **emphatic tie** by grouping, in the following passages, the words related in italics:—

XXVII. Art thou that traitor-angel, art thou he
Who first broke peace in Heaven, and faith till then
Unbroken; and in proud rebellious arms
Drew after him the third part of Heaven's sons,
Conjured against the Highest?

XXVIII. Say, first, for Heaven hides nothing from thy view,
Nor the deep tract of hell.

XXIX. Me, though just right and the fixed laws of Heaven
Did first create your leader; yet this loss,
Thus far at least recover'd, has much more
Established.

Note.—In grouping, the relation of words is shown by delivering the related passages in a similar pitch and tone of voice. When more than a leading group is to be indicated, the leading group may be marked in capitals or small capitals, the next subordinate group in italics, and the lowest group in common letters.

Selections from Goldsmith's "Deserted Village."

XXX. THE VILLAGE PREACHER.

Mark the inflections of italicized words.

Mark the rhetorical pauses in lines 2, 5, 6, 7, 11, 12, 24, 25, 26.

Mark the emphatic words in lines 2, 4, 5, 6, 8, 9, 11, 12, 14, 15, 17, 18, 19, 22, 24, 26, and give them their proper inflections.

In the first four lines how would you distinguish, (1) the modulations of the principal sentence from the subordinate sentences, (2) the modifying members of the principal sentence from the subject and predicate?

What feeling should predominate in lines 9 and 10, and what feeling should succeed in the lines that follow to the end of line 14?

In what spirit should the lines describing the characters introduced into the succeeding lines be delivered?

How should lines 21 and 22 be distinguished and read, so as to realize the pictures?

1. Near yonder *copse*, where once the garden *smiled*,
2. And still where many a garden-flower grows *wild*,
3. There, where a few torn shrubs the place *disclose*,
4. The village *preacher's* modest mansion rose.
5. A man he was to all the country dear,
6. And passing *rich* with forty pounds a year;
7. Remote from towns he ran his godly race,
8. Nor e'er had changed, nor wish'd to change, his place;
9. Unskilful he to fawn, or seek for power,
10. By doctrines fashion'd to the varying *hour*:
11. Far other aims his heart had learn'd to *prize*,
12. More bent to *raise* the *wretched* than to *rise*.
13. His house was known to all the vagrant train—
14. He chid their *wanderings*, but relieved their *pain*;
15. The long-remember'd *beggar* was his *guest*,
16. Whose beard, descending, swept his aged *breast*;

17. The ruin'd *spendthrift*, now no longer proud,
18. Claim'd kindred *there*, and had his claims allow'd;
19. The broken soldier, kindly bid to *stay*,
20. Sat by his *fire*, and talk'd the night away,
21. Wept o'er his wounds, or, tales of sorrow done,
22. Shoulder'd his *crutch*, and show'd how fields were won.
23. Pleased with his guests, the good man learn'd to *glow*.
24. And quite forgot their vices in their woe;
25. Careless their merits or their faults to scan,
26. His pity gave ere charity began.

XXXI. THE LATTER END OF A VIRTUOUS LIFE.

Mark the inflections of the italicized words.

Mark the rhetorical pauses in lines 3, 5, 7, 9, 11, 12, 13, 14, 15, 16.

What passages in the succeeding lines can be grouped, *i. e.*, read in the same pitch and otherwise similarly with "How blest is he," line 3?

How would you distinguish by modulation the clause in line 6 from that in which the previous line and succeeding part of the same it modifies?

Mark the emphatic words in lines 1, 6, 10, 11, 12, 14, 16, and give them their proper inflections.

1. O blest *retirement*, friend to life's *decline*,
2. Retreats from care that never must be *mine*,
3. How blest is *he* who crowns in shades like *these*,
4. A *youth* of *labour* with an *age* of *ease*;
5. Who quits a world where strong temptations try,
6. And since 'tis hard to *combat*, learns to *fly*!
7. For him no *wretches*, born to work and *weep*,
8. Explore the mine, or tempt the dangerous *deep*;

9. No surly porter stands in guilty state,
10. To spurn imploring famine from the *gate.*
11. But on he moves to meet his latter *end,*
12. Angels around befriending virtue's friend:
13. Sinks to the grave with unperceived decay,
14. While resignation gently slopes the way;
15. And all his prospects brightening to the *last,*
16. His heaven commences ere the world be past.

XXXII. INVOCATION TO POETRY.

Mark the inflections of italicized words.

Mark the rhetorical pauses in lines 2, 3, 9, 13, 17, 18, 19, 21, 23, 24.

What feeling should predominate in reading the first ten lines, and how should the apodosis be distinguished from the previous members of the invocation?

With which lines and clauses must "Farewell, and O!" in the 11th line, be grouped, and how shall the group be distinguished from the intervening clauses?

How would you pronounce "the" instead of "th'" before "inclement," in 16th line, without violating the metre?

In the 19th line how could it be shown in reading that "states of native strength possest" does not designate simple possession; and with which members of the sentence must "Though very poor" be grouped?

How would you deliver the similes in lines 22 and 24? Why should it be an exception to the rule for delivering similes? Give the rule.

Mark the emphatic words in lines 1, 3, 4, 8, 10, 15, 16, 17, 18, 19, 20, 21, 23, 24, and give them their proper inflections.

1. And thou, sweet *Poetry*, thou loveliest *maid*,
2. Still first to fly where sensual joys *invade*,
3. Unfit in these degenerate times of shame,
4. To catch the *heart*, or strike for honest *fame*;
5. Dear, charming *nymph*, neglected and *decried*,
6. My shame in crowds, my solitary *pride*.
7. Thou source of all my *bliss* and all my *woe*,
8. That found'st me *poor* at *first*, and kept'st me so;
9. Thou guide by which the nobler arts *excel*,
10. Thou nurse of every *virtue*, fare thee *well!*
11. Farewell, and *O!* where'er thy voice be *tried*,
12. On Torno's *cliffs*, or Pambamarca's *side*,—
13. Whether where equinoctial fervours *glow*,
14. Or winter wraps the polar world in *snow*,
15. Still let thy *voice*, prevailing over *time*,
16. Redress the rigors of th' inclement *clime*;
17. Aid slighted Truth with thy persuasive *strain*;
18. Teach erring *man* to spurn the rage of *gain*;
19. Teach him that states of native strength *possest*,
20. Though very *poor*, may still be very *blest*;
21. That trade's proud empire hastes to swift *decay*,
22. As oceans sweep the labour'd mole *away*;
23. While self-dependent power can time *defy*,
24. As rocks resist the billows and the *sky*.

XXXIII. LUXURY.

Mark the inflections on italicized words.

Mark the rhetorical pauses in lines 2, 3, 4, 6, 7, 10.

Group by modulation the leading words of lines 5 and 6.

Mark the emphatic words | the emphasis of sense in italics, and of feeling in small capitals | in lines 1, 2, 4, 5, 8, 10, and mark the inflection appropriate to the emphasis of feeling.

1. O *luxury!* thou cursed by Heaven's *decree*,
2. How ill exchanged are things like these, for *thee!*
3. How do thy potions with insidious *joy*
4. Diffuse thy pleasures only to destroy!
5. Kingdoms by thee, to sickly greatness grown,
6. Boast of a florid vigour not their own;
7. At every draught more large and large they grow,
8. A bloated mass of rank, unwieldy woe;
9. Till sapp'd their strength and every part unsound,
10. Down, down they sink and spread a ruin round.

XXXIV. MARCO BOZZARIS.

In the following stanza, what inflection must be given to the italic words? Give your reasons.

What word takes the leading emphasis in the 4th, 6th, 7th, 8th and 9th lines?

State where the rhetorical pauses occur in the 2nd, 4th and 7th lines.

What variation should be made in the modulations of the 3rd and 4th lines? Give your reasons.

1. At midnight, in his guarded *tent*,
2. The *Turk* was dreaming of the *hour*
3. When *Greece*, her knee in suppliance *bent*,
4. Should *tremble* at his power;
5. In *dreams*, through coast and *camp*, he *bore*
6. The trophies of a *conqueror;*

7. In dreams his song of triumph heard;
8. Then wore his monarch's signet ring;
9. Then press'd that monarch's throne—a king;
10. As wild his thoughts, and gay of *wing*,
11. As Eden's garden bird.

XXXV. FROM MARK ANTONY'S SPEECH.

Mark the inflections of the italicized words, and give your reasons.

Mark the emphatic words in the following lines; state if they should have the emphasis of sense or of feeling, and indicate their appropriate inflection; viz., lines 2, 7, 12, 14, 17, 19, 20, 24, 31, 37, 41, 42, 43, 45, 47, 48, 51, 52, 59, 63, 64.

With what expression of feeling does Antony speak the lines 9, 10 and 11, and what difference in the modulation of lines 10 and 11?

In line 27, Antony suggests doubt of the "honourable" character of the assassins of Cæsar. Give the appropriate inflections to "sure"—"honourable man."

How should Antony begin lines 36 to 40?

What expression follows in the succeeding lines?

What changes of modulation (pitch) distinguish lines 53, 54, 5 , 56?

Which words take the higher and which the lower pitch?

What feeling does Antony wish to arouse with the words "Which all the while ran blood," and what modulation should be given to them?

Indicate the rhetorical pauses in lines 3, 15, 21, 29, 35, 38, 41, 42, 43, 50.

Antony.—Friends, Romans, countrymen, lend me your ears;
2. I come to bury Cæsar, not to praise *him.*
3. The evil that men do lives after them;
4. The good is oft interr'd with their bones;
5. So let it be with Cæsar. The noble Brutus
6. Hath told you Cæsar was *ambitious;*
7. If it were so, it was a grievous fault;
8. And grievously hath Cæsar answer'd it.
9. Here, under leave of Brutus and the rest,
10. (For Brutus is an honourable man;
11. So are they all, all honourable men,)
12. Come I to speak in Cæsar's funeral.
13. He was my friend, faithful and just to me:
14. But Brutus says he was ambitious:
15. And Brutus is an honourable man.
16. He hath brought many captives home to *Rome,*
17. Whose ransoms did the general coffers fill:
18. Did this in Cæsar seem *ambitious?*
19. When that the poor have cried, Cæsar hath wept
20. Ambition should be made of sterner stuff!
21. Yet Brutus says he was ambitious;
22. And Brutus is an honourable man.
23. You all did see, that on the *Lupercal*
24. I thrice presented him a kingly crown,
25. Which he did thrice refuse. Was this *ambition?*
26. Yet Brutus says he was ambitious:
27. And, sure, he is an honourable *man.*
28. I speak not to disprove what Brutus spoke,
29. But here I am to speak what I do know.

30. You all did love him *once*—not without *cause;*
31. What cause withholds you then to mourn for him?
32. O judgment, thou art fled to brutish beasts,
33. And men have lost their reason. Bear with me;
34. My heart is in the coffin there with Cæsar,
35. And I must pause till it come back to me.
36. If you have tears, prepare to shed them now.
37. You all do know this mantle: I remember
38. The first time ever Cæsar put it on;
39. 'Twas on a summer's evening, in his tent,
40. That day he overcame the Nervii;—
41. Look! in this place ran Cassius' dagger through:
42. See! what a rent the envious Casca made:
43. Through this the well-beloved Brutus stabb'd;
44. And, as he pluck'd his cursed steel away,
45. Mark how the blood of Cæsar follow'd it,
46. As rushing out of doors, to be resolved
47. If Brutus so unkindly knock'd, or no;
48. For Brutus, as you know, was Cæsar's angel:
49. Judge, O ye gods, how dearly Cæsar loved him!
50. This was the most unkindest cut of all:
51. For, when the noble Cæsar saw him stab,
52. Ingratitude, more strong than traitors' arms,
53. Quite vanquish'd him: then burst his mighty heart;
54. And, in his mantle muffling up his face,
55. Even at the base of Pompey's statue,
56. Which all the while ran blood, great Cæsar fell.
57. Oh, what a fall was there, my countrymen!
58. Then I, and you, and all of us fell down,
59. While bloody treason flourish'd over us.

60 Oh! now you weep; and, I perceive, you feel
61. The dint of pity: these are gracious drops.
62. Kind souls, what, weep you, when you but behold
63. Our Cæsar's vesture wounded? Look you here,
64. Here is himself, marr'd as you see, by traitors.

XXXVI. SELECTIONS FROM MACBETH.

In the following speech explain the prevailing sentiment in Macbeth's mind.

Mark the inflections of the italicized words, and give your reasons.

Point out the words requiring emphasis in the following lines: 3, 7, 8, 10, 12, 13, 14, 15, 19, 27, and mark the proper inflections.

From the 21st line to the word "wind" in the 25th line, distinguish the group of words that take a higher pitch and a stronger emphasis from those which are subordinate.

Supposing the first line were to finish at "well," and "quickly" should be dependent on the words that follow, what change would take place in the inflections of "well" and "quickly," and how would the change affect the meaning of the passage? *

Mark the rhetorical pauses in lines 7, 9, 14, 15, 19.

Suppose the comma after "besides," in line 16, were put after "this" instead, what effect would the transfer make in the sense and require in the reading?

1. *Macbeth.* If it were done when 'tis *done,* then 'twere well
2. It were done quickly: if the assassination

* This was the reading of Mr. Macready, the celebrated tragedian.

3. Could trammel up the consequence, and catch
4. With his surcease *success;* that but this blow
5. Might be the be-all and the end-all here,
6. But here, upon this bank and shoal of *time,*
7. We'ld *jump* the life to *come.* But in these cases
8. We still have judgment here; that we but teach
9. Bloody *instructions,* which being taught return
10. To plague the inventor: this even-handed *justice*
11. Commends the ingredients of our poison'd chalice
12. To our own lips. He 's here in *double* trust;
13. First, as I am his kinsman and his subject,
14. Strong both against the deed; then, as his host,
15. Who should against his murderer shut the door,
16. Not bear the knife *myself.* Besides, this Duncan
17. Hath borne his faculties so meek, hath been
18. So clear in his great office, that his virtues
19. Will plead like angels trumpet-tongued against
20. The deep damnation of his taking-off;
21. And pity, like a naked new-born babe,
22. Striding the blast, or heaven's cherubim, horsed
23. Upon the sightless couriers of the air,
24. Shall blow the horrid deed in every eye,
25. That tears shall drown the wind. I have no spur
26. To prick the sides of my intent, but only
27. Vaulting ambition, which o'erleaps itself
28. And falls on the other.

Mark the inflections of all important words.

Which word takes the leading emphasis in the 2nd line? Give reasons for your selection.

Select the emphatic words in each of the succeeding lines.

What is the prevailing feeling in the mind of Macbeth as he speaks these words, and what qualities of voice should be exercised in delivering the whole, and especially the emphatic words of this passage?

Collier puts "grief" for "stuff" in the 10th line. Why is "grief" not so expressive of the state of Lady Macbeth's mind as "stuff"?

1. *Macbeth.* How does your patient, doctor?
2. *Doctor.* Not so sick, my lord,
3. As she is troubled with thick coming fancies
4. That keep her from her rest.
5. *Macbeth.* Cure her of that.
6. Canst thou not minister to a mind diseased,
7. Pluck from the memory a rooted sorrow,
8. Raze out the written troubles of the brain,
9. And with some sweet, oblivious antidote,
10. Cleanse the stuff'd bosom of that perilous stuff
11. Which weighs upon the heart?

XXXVII. ABDIEL REBUKING SATAN.

Mark the inflections of the italicized words, and give your reasons.

Mark the emphatic words on lines 8, 19, 21, 33, 39. As the character of Abdiel is described in the last twelve lines, in what style, voice, stress and pitch should the passage be delivered?

How will you distinguish the speech of Abdiel from the narrative part of the last twelve lines?

Mark the rhetorical pauses in lines 9, 10, 13, 14, 18, 19,

Dr. Rush suggests that instead of a comma after "faithless," in the 21st line, there should be a full stop, and that the comma after "unterrified" should be a semicolon: what change would this make in the sense, and require in the reading?

What words will have the same inflection in line 17? Give your reason.

1. "O alienate from *God*, O spirit *accursed*,
2. Forsaken of all *good!* I see thy fall
3. *Determined*, and thy hapless crew involved
4. In this perfidious fraud, contagion spread
5. Both of thy crime and punishment; henceforth
6. No more be troubled how to quit the yoke
7. Of God's *Messiah;* those indulgent laws
8. Will not be now *vouchsafed;* other decrees
9. Against thee are gone forth without recall;
10. That golden sceptre which thou didst *reject*
11. Is now an iron *rod* to bruise and *break*
12. Thy disobedience. Well thou didst *advise;*
13. Yet not for thy advice or threats I fly
14. These wicked tents *devoted;* lest the *wrath*,
15. *Impendent*, raging into sudden *flame*,
16. *Distinguish* not; for soon expect to feel
17 His *thunder* on thy head, devouring fire.
18. Then who created thee lamenting learn.
19. When who can uncreate thee thou shalt know."
20. So spake the seraph Abdiel, faithful found
21. Among the faithless, faithful only he;
22. Among innumerable false, unmoved,
23. *Unshaken*, *unseduced*, *unterrified*,

24. His loyalty he *kept*, his *love*, his *zeal*;
25. Nor number nor example with him *wrought*
26. To swerve from *truth* or change his constant *mind*,
27. Though simple. From amidst them forth he pass'd,
28. Long way, through hostile scorn, which he sustain'd
29. *Superior*, nor of violence feared aught;
30. And, with retorted scorn, his back he turn'd
31. On those proud towers to swift destruction doom'd.

GOD'S APPROVAL OF ABDIEL'S LOYALTY.

32. Servant of *God*, well *done*; well hast thou fought
33. The better *fight*, who single hast maintain'd
34. Against revolted multitudes the cause
35. Of truth, in *word* mightier than they in *arms*;
36. And for the testimony of truth hast borne
37. Universal reproach, far worse to bear
38. Than violence; for this was all thy *care*,
39. To stand approv'd in sight of God, though worlds
40. Judged thee perverse. *Milton.*

XXXVIII. RHYTHM AND METRE.

Mark the *rhythm* in the following passage, according to rules in par. 238:—

It is now sixteen or seventeen years since I saw the Queen of France, then the dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in—glittering like the morning star, full of life, and splendour, and joy. Oh, what a revolution! and what a heart must I have to

contemplate without emotion that elevation and that fall! Little did I dream, when she added titles of veneration to that enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult.

Burke.

I am the Resurrection and the life, saith the Lord; he that believeth in me, though he were dead, yet shall he live; and whosoever liveth and believeth in me shall never die.

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth, and though worms destroy this body, yet in my flesh shall I see *God.*

Mark the metre in the following passages, according to pars. 238 and 244 :—

Where'er we tread, 'tis haunted, holy ground,
No earth of thine is lost in vulgar mould,
But one vast realm of wonder spreads around,
And all the Muse's tales seem truly told,
Till the sense aches with gazing to behold
The scenes our earliest dreams have dwelt upon;
Each hill and dale, each deepening glen and wold,
Defies the power which crushed thy temples gone—
Age shakes Athena's tower, but spares gray Marathon.

Byron.

Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Gray.

Wizard.—Lochiel! Lochiel! beware of the day!
For dark and despairing my sight I may seal,
But man cannot cover what God would reveal;
'Tis the sunset of life gives me mystical lore,
And coming events cast their shadows before.
I tell thee, Culloden's dread echoes shall ring
With the bloodhounds that bark for thy fugitive king.
Lo! anointed by Heaven with vials of wrath,
Behold, where he flies on his desolate path!
Now, in darkness and billows, he sweeps from my sight;
Rise! Rise! ye wild tempests, and cover his flight!
'Tis finish'd! Their thunders are hush'd on the moors;
Culloden is lost, and my country deplores.

Campbell.

ELEGY WRITTEN IN A COUNTRY CHURCHYARD.

The qualities of voice required to read this poem are the *orotund*, with occasional *tremor* where tenderness, pathos, or sorrow prevails; the *median* or *swelling stress*, and a *movement* of medium measure, *i. e.*, neither too fast nor too slow. As the poem is so decidedly meditative in character, frequent but not long *pauses* will add to the effect.

1.

The *curfew*| tolls the *knell* of parting dày,
The lowing herd| winds slowly o'er the lèa,

The ploughman| homeward plods his *weary* wáy,
L. P. And leaves the wórld| *to darkness and to mè.*

2.

Now fades| the glimmering landscape| on the síght,
And all the air| a solemn *stillness* hòlds,
Save| where the beetle | *wheels* his droning flíght,
And drowsy tinklíngs| *lull* the distant fòlds:

3.

Save| that, from yonder ivy-mantled tówer,
The moping owl| does to the moon complain
Of such as, wandering near her secret bowér,
Molest her ancient| solitary rèign.

4.

Beneath those rugged élms, that yew-tree's sháde,
Where *héaves* the *tùrf*| in many a *mouldering* héap,
Each| in his narrow cell for ever láid,
The rude forefathers of the *hamlet*| *sleèp.*

5.

The breezy call of incense-breathing mòrn,
The swallow| twittering from the straw-built shèd,
The cock's shrill clariòn, or the echoing hórn,
No more| shall rouse *thém* from their lowly béd.

6.

For thém| no more the *blazing hearth* shall *búrn,*
Or busy *housewife*| *ply* her evening càre;
No childrén| run to lisp their sire's retúrn,
Or climb his knees| the envied *kiss* to shàre.

7.

Oft| did the *harvest*| to théir sickles yiéld,
Their furrow oft| the stubborn glebe has bròke:
How *jocùnd*| did they drive their team *a-field!*
How *bow'd* the woóds| beneath their *sturdy* stroke!

8.

Let not AMBITION| *mock* their useful *tóil,*
Their homely *jóys,* and destiny *obscúre;*
Nor GRANDEUR hèar, with a disdainful *smíle,*
The short and simple *annals*| of the *pòor.*

9.

The *boast* of HERALDRY, the *pomp* of *pòwer,*
And all that *beàuty,* all that wéalth e'er gáve,
Áwait álike| the *inévitable hour*—
L. P. The paths of *glóry*| lead but to the *gràve.*

10.

M. P. Nor you, ye *proud!* impúte to thése the *fàult,*
If memory| o'er their tómb| no *trophìes* raise,
L. P. Where, through the long-drawn aisles and fretted vault,
The pealing *anthèm*| *swells* the note of *pràise.*

11.

Can storied *úrn,* or animáted *búst,*
Back to its mansion| *call* the fleeting *bréath?*
Can *honóur's* voice| provoke the silent *dust,*
Or *flattery*| *sóothe* the dull| cold ear of *dèath?*

12.

H. P. Perhaps| in this neglected spot| is *láid*
Some *héart*| once *pregnant* with *celestial fìre;*
Hànds| that the rod of *empìre*| might have swày'd,
Or waked to *ecstàsy*| the *living lyre.*

13.

M. P. But *Knowlèdge*| to *théir* éyes| her ample páge,
Rich| with the *spoils* of *tíme* | did *ne'er unròll;*
L. P. Chill *penùry reprèss'd* their noble ráge,
And *fróze*| the genial currént| of the *sòul.*

14.

M. P. Full many a *gém* of purest ray seréne
The dark| unfathom'd *caves* of *oceán*| bèar;
Full many a *flòw'r* is born to *blush unséen,*
And *waste* its *sweetnéss* on the *desert aìr.*

15.

Some village Hàmpden, that with dauntless bréast
The little tyrant of his fields| withstòod;
Some mute| inglorious Mìlton| hère may rést;
Some Cromwéll, *guiltless* of his country's blòod.

16.

Th' applause of list'ning senates| to commànd,
The threats of pain and ruín| to despìse,
To scatter plènty o'er a smiling lànd,
And read their history| in a nation's éyes,

17.

Their lót| forbàde: nor circumscrib'd alóne|
Their growing *virtues,* but their *crímes*| confìned;

Forbáde| to wade| through *slaùghter*| to a *thròne,*
And shut the gates of *mércy*| on *mankìnd ;*

18.

The struggling pangs of conscious *trúth*| to *hìde:*
To *quènch* the *blúshes* of ingenuous *shàme ;*
Or heap the shrine of luxùry and príde,
With incénse| kindled| at the *mùse's* flame.

19.

Far| from the madding cròwd's ignòble strífe,
Their sober wishes| never learn'd to strày,
Along the cool| sequester'd vale of lífe
They kept the noiseless ténor| of their way.

20.

Yet even *thèse* bones from insult to protèct,
Some frail *memoriál*| still erected nígh,
With uncouth rhymes and shapeless sculpture| déck'd,
Implóres the passing tribúte of a sìgh.

21.

Their *nàme,* their *yeàrs,* spell'd by th' unlettered múse,
The place of fame and elegy| *sùpply ;*
And many a *holy text*| around| *she strèws,*
That teach the rustic moralist| to dìe.

22.

For whò| to dumb forgetfulness a préy,
This pleasing| anxious being| e'er resìgned,
Left the warm precincts of the cheerful dáy,
Nor cast| *oné*| *longing*| *lingering* look behind?

23.

On some *fond* breast| the parting soul *relíes*,
Some *pious* drops| the closing eye *requíres*;
Even from the *tòmb*| the voice of *nature* críes,
Even in our *ashés*| *live* their wonted *fires*.

24.

For *thée*, who, mindful of the unhonor'd dèad,
Dost| in these lines| their artless tale reláte,
If chánce, by lonely *contemplation* léd,
Some kindred spirit| shall inquire thy fáte,—

25.

Haply| some hoary-headed swain may sáy,
"Oft have we séen him, at the peep of dáwn,
Brushing with hasty steps the dews awáy,
To meet the sùn| upon the upland làwn.

26.

"Thère| at the foot of yonder nodding béech,
That wreathes its old fantastic roots so hígh,
His listless length| at noontide would he strétch,
And pore upon the brook| that babbles by.

27.

"Hard by yon wóod, now smiling as in scórn,
Muttering his wayward fancies, he would ròve;
Now drooping, wòful, wán, like one forlòrn,
Or crazed with cáre, or cross'd in hopeless lòve.

28.

"One morn I *miss'd* him on the accustom'd hìll,
Along the heath, and near his favorite trèe;

Another càme; nor yet beside the rill,
Nor up the láwn, nor at the wòod was *hé:*

29.

"The next, with dirges due, in sad arráy,
Slow through the church-way path we saw him bòrne:
Approach, and read (for thou cànst réad) the lày
Graved on the stone| benéath yon aged thorn."

THE EPITAPH.

Here rests his head upon the lap of earth,
A youth to fortune and to fame unknown;
Fair Science frown'd not on his humble birth,
And Melancholy mark'd him for her own.

Large was his bounty, and his soul sincere,
Heav'n did a recompense as largely send:
He gave to mis'ry all he had, a tear;
He gain'd from heav'n ('twas all he wish'd) a friend.

No farther seek his merits to disclose,
Or draw his frailties from their dread abode;
(There they, alike, in trembling hope repose,)
The bosom of his Father and his God.

QUESTIONS ON THE READING OF THE ELEGY.

1st Stanza.—Henderson, an eminent reader of the 18th century, made "tolls" an intransitive verb, and "knell" an appositive to "curfew." How would this affect the emphasis, pause and inflection of the 1st line?

4th Stanza.—Why should the 4th line of this stanza be read higher than the 3rd and the 2nd lines; and which of the three preceding lines must be grouped in pitch and movement with the 4th line? Give reasons. (*Par. 198.*)

6th Stanza.—What feeling and what quality of voice should mark the reading of this stanza? *(Par. 205.)*

10th Stanza.—What inflection and quality of voice should prevail in reading this stanza?

11th Stanza.—Why should the rising inflection prevail in this stanza, and why should it terminate with the falling inflection? *(Par. 172.)*

12th Stanza.—In what spirit should this stanza be read, and what pitch and quality of voice would best represent its spirit? Note the relation in thought, and therefore in voice, between this and the 15th stanza.

14th Stanza.—How are the *similes* in this stanza to be distinguished from the passages of the 15th stanza? *(Par. 202.)*

15th Stanza.—What emphasis is given to "Hampden," "Milton" and "Cromwell," and whether should "village" or "Hampden" have the greater force? Give reasons.

16th, 17th and 18th Stanzas.—Why should "guiltless" have emphasis? What leading co-ordinate grammatical members are there in these stanzas, and what subordinate members, and how shall their connection and distinction be expressed by the voice?

20th Stanza.—Why should the emphasis be given to "these"? Supposing it were given to "bones," what change would that make in the meaning of the passage?

The pause after "memorial," the rising inflection to "nigh," and the lower modulation given to the phrase, show its subordination to "memorial." What change in grammatical construction and what meaning would be given to the two lines, if that phrase were read as high as "memorial," and "nigh" had a falling inflection?

How should the relation of "deck'd" and "implores" with the grammatical subject, be shown?

21st Stanza.—Why should "name," "years," and "supply" have most prominence, and how is that prominence given? *(Par. 191.)*

24th and 25th Stanzas.—To what passage in the 25th stanza does "For thee" refer, and how shall the voice be made to show the relation? Which are the principal passages and which the subordinate in the two stanzas, and how shall the distinction be marked by the voice? What distinction should be made between the subordinate clauses of the 25th and those of the 24th stanza? (This is a very important distinction, and a correct analysis of the sentence, guided by the rules for the reading of principal, subordinate and noun sentences, *paragraphs 198, 199,* and *204,* will prepare the student to answer these questions.)

Name and mark the emphatic words in stanza 28.

What pitch and movement, and generally what spirit, should mark the reading of the 29th stanza? Mark its rhetorical pauses.

Mark the inflections and pauses and emphatic words of the three stanzas of the Epitaph.

How shall the last line, and especially "The bosom," be made to show its relation to the word in the second of which it is the appositive, and the third line be distinguished from the others by quality of voice?

Correct errors of inflection, pause and emphasis in the following passages, and give reasons for the alteration. The emphatic words are in italics:—

> Beneath those *rùgged* elms, *that* yew-tree's shàde,
> Where *heaves* the turf in many a mouldering heàp,
> *Each* in his *narrow* cell for ever laìd,
> The *rude* forefathers of the hamlet sléep.

For them no more the *blazing* hearth shall burn,
Or busy housewife ply her *evèning* care :
No children *rùn* to *lisp* their sire's retùrn ;
Or *clìmb*| his knees the envied| kiss to sháre.

Inflections. Occasional Exceptions.

Stanza 11.—According to Rule III., par. 172, every question beginning with a verb should end with a rising inflection. It is proper, however, for the prevention of monotonous similarity, that in a series of questions of this kind the last may end with a falling inflection. According to Rule I., par. 172, the extensions and modifications of the grammatical predicate when they precede the governing verb, *i. e.*, when the sentence is inverted, take a rising inflection. Good taste and experience, however, allow an exception to this rule when, as in the following example, there are several separate and independent clauses in the inverted form. That exception is to give a falling inflection to every clause excepting the last. When this exception is carried out, the reader may in such an example as the following give the inflections as marked, but in all such instances he must be cautious that there shall be *no descent in pitch* on the *final word* or *syllable*. Thus in "command," the syllable —"mand" should slightly rise in pitch, then descend in inflection, as if it were printed

cóm*mànd*.

In the same way read "despise" and "land." But as "eyes" is the last word of the dependent clauses it takes the rising inflection.

The applause of listening senates to commànd,
The threats of pain and ruin to despìse,
To scatter plenty o'er a smiling lànd,
And read their history in a nation's éyes,
Their lot forbàde.

When the logical subject of a sentence has several members, or when it is compound, the inflections that end each member or subject may be varied so long as the rising inflection is given to the last one immediately preceding the subject.

As such exceptions are purely optional and left to the taste of the reader, they must not be regarded as strict rules.

Examination Questions.

SECTION I.

1. What organs of the body are engaged in the production of voice?

2. What is the structure of the lungs, and how does the air act upon them?

3. How are they connected with the external air?

4. Where is the larynx?

5. Name the various parts of the throat engaged in producing voice.

6. Explain the nature and action of the diaphragm in producing voice.

SECTION II.

7. Describe the active and passive chest.

8. Explain the methods of executing deep, effusive, expulsive, explosive and abrupt breathing.

SECTION II. CHAPTER III.

9. Define pure and impure tones.

10. Explain the method of managing the vocal organs for producing pure tones.

11. Describe, and if possible delineate, the forms of the mouth in sounding *ah*, *awe*, *o*, *oo*, ā, *ee*.

12. Give a list of the vowel sounds.

13. What names does Dr. Rush give them, and why?

14. Name the compound vowels and give their constituents.

15. What defects are observed in sounding *i* in *fine*, and *a* as in *male*

16. What corrupt sound of *ou* in house is given, and how corrected?

17. What is the corruption of *i* in such words as *ability*, *charity*, behold, &c.?

18. Explain the method of practice for sounding the vowels. (*Chapter V.*)

19. Explain the method of *explosive* practice.

20. Explain and give a table of vowels according to their length or quantity.

21. Select a passage and mark off the vowels according to their number in the table (p. 22).

22. What is meant by *articulation?* (*Chap. VI.*)

23. What are liquids, and what power do they possess in speech?

24. Describe the processes for securing complete articulation.

25. Name all the *atonics or aspirants.*

26. Name their corresponding sub-tonics or sub-vocals.

27. Name the *labials*, and explain the action of the mouth in uttering them.

28. Name and describe the action of *Dentals*, *Palate sounds*, *Nasal sounds*, *Aspirates and Linguals.*

29. Explain how to correct the errors in connection with *h*.

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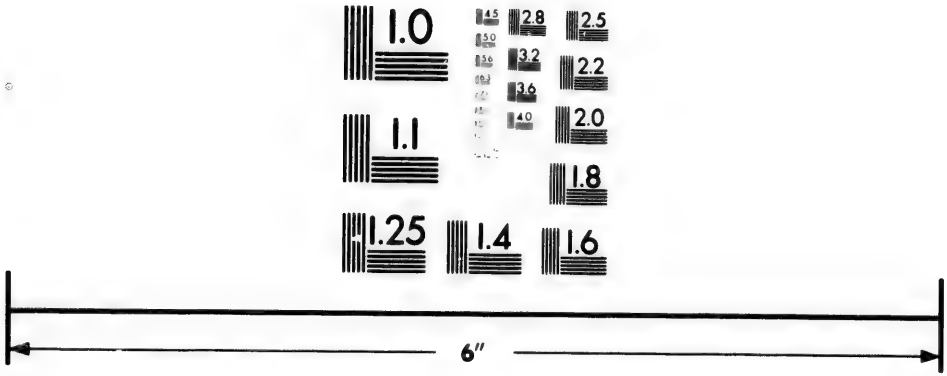

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SECTION III.

30. What is modulation?

31. What is meant by the terms *concrete* and *discrete*?

32. Explain the key board of a piano.

33. Write out a musical scale for voice practice, and describe the method of practice.

34. Draw a gamut ladder, and show how it may be used.

35. Explain the method of Inflection and its difference from Pitch. *(Chap. II.)*

36. Draw a scale for practising inflection, and explain the method of practice.

37. What is meant by *Quality* of *Voice*?

38. Name the essentials of a pure voice.

39. Describe the conditions for practice on quality of voice, viz.: (1) Method of breathing. (2) Carriage of the body. (3) Position of and form of the mouth and its organs.

40. What vowel sounds are the best for practice, and why? How must we practise?

41. Describe the *orotund* voice.

42. Describe the preparatory exercises for acquiring it.

43. What composition is the orotund best adapted for?

44. Define stress.

45. What effect has violent force on the throat, and how is it to be corrected?

46. Name the three leading forms of stress.

47. Define each of them.

48. State the kinds of compositions to which each of these forms of stress is most appropriate.

49. What stress is most appropriate for Paradise Lost and the Psalms? For light and gay compositions? For expressions of strong hatred?

50. Name the derivative forms of stress, and state what compositions they best suit.

SECTION IV.

51. Explain grammatical and rhetorical pauses.

52. What divisions of the sentence determine the place for the rhetorical pause?

53 What parts of speech require a pause before them?

54. Select a sentence, and mark off the pauses.

55. What caution is to be observed in attending to the rhetorical pauses?

56. Define Inflection.

57. What is the difference between pitch and inflection?

58. Give the general principles for rising and falling inflections.

59. What inflection to an introductory dependent clause or phrase?

60. What inflection for the nominative of address, for appeals and exclamations?

61. What inflection to negative sentences?

62. What exception to this rule?

63. What class of questions takes a rising, and what class a falling inflection?

64. What is the rule for inflecting appositives?

65. When have dependent phrases and clauses a falling inflection?

66. What forms of sentences take falling inflections?

67. In a series of independent clauses what are the inflections?

68. What is the rule for antithetical clauses or forms?

69. Define Circumflex Inflections.

70. When are circumflex inflections appropriate?

71. What is the monotone, and when appropriate?

72. Select any passage, and mark it with all the proper inflections.

73. Define *Pitch*—high, low, and middle—and distinguish it from *Inflection.*

74. In simple sentences, which parts receive the higher pitch?

75. When do qualifying words require greater prominence?

76. How are explanatory phrases and clauses delivered?

77. What pitch is given to the predicate?

78. In complex sentences, what pitch is given to the principal, and what pitch to the subordinate clause?

79. What subordinate sentence takes the same pitch as the principal sentence, and why?

80. How are parenthetical clauses rendered?

81. Give examples of pitch in its application to the various forms of sentences, italicizing the sentences and parts which require a higher pitch.

82. State what kinds of composition require the low, the middle, and the high pitch; select examples.

83. Define *Movement.*

84. How is movement adapted to the various classes of expressions?

85. How can we read slowly?

86. What consonants and vowels allow of prolonged time?

87. Name the defects of movement.

88. Explain Dr. Rush's method for acquiring facility of utterance.

89. Give other modes of practice.

90. Define *Emphasis.*

91. Define the two forms of Emphasis.

92. What parts of speech take the Emphasis of Sense?

93. Mark off the words in a passage demanding the emphasis of sense.

94. Define and explain the principle of Emphasis of Feeling.

95. Explain the qualities of voice required for emphasis of feeling.

96. Select a passage and mark off the words demanding emphasis of feeling.

97. Explain the *Emphatic Tie.*

98. Select a passage and italicize the parts requiring the emphatic tie.

99. Define *Transition.*

100. What is the general rule for transition?

101. Select a passage and explain the necessary transition.

102. Define *Imitative Modulation,* with examples.

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